PICASSO JR.

After a Decade of Bombast, Painter Julian Schnabel Wants to Be Our Own Picasso

BY MICHAEL STONE

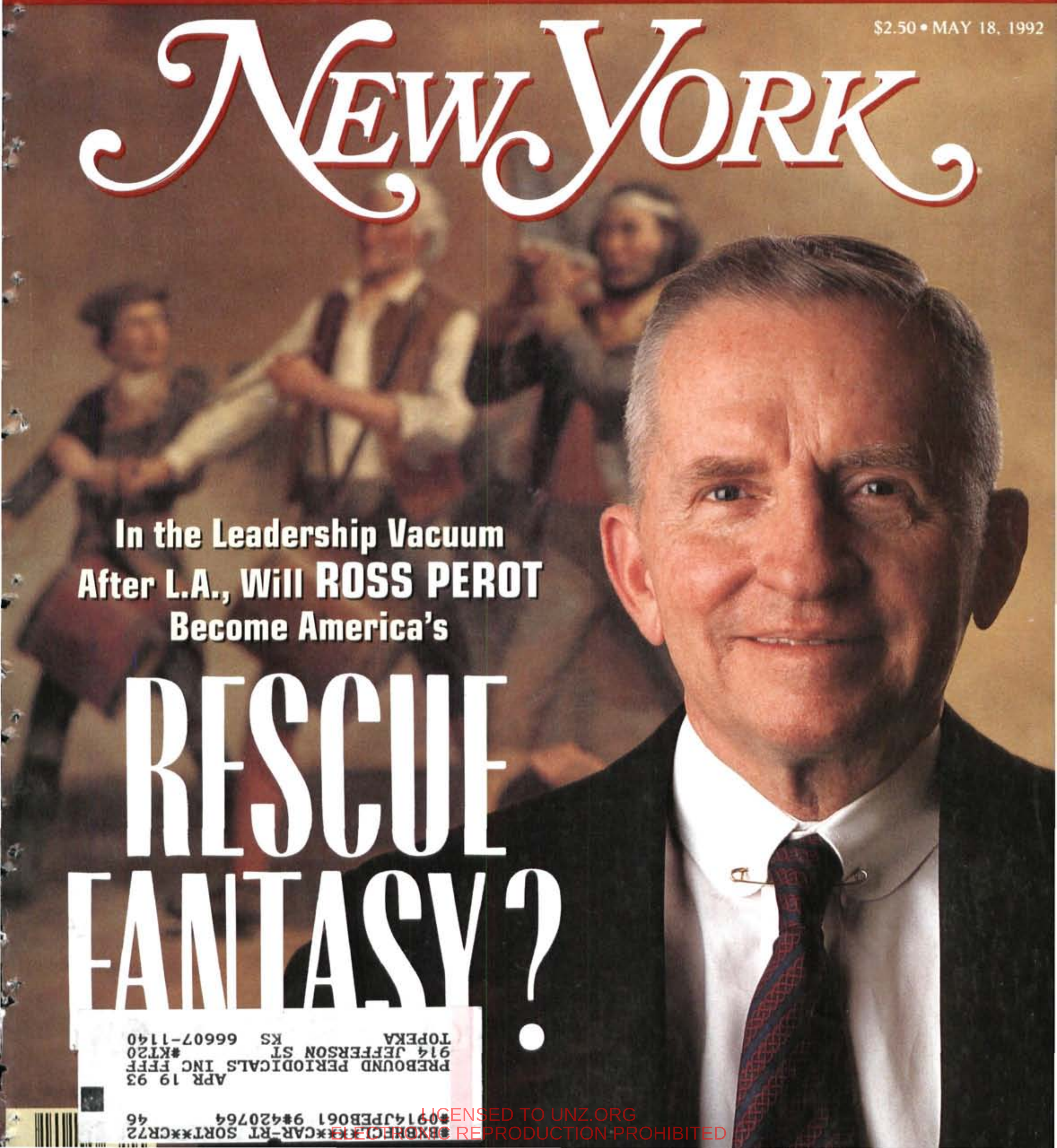
CHECK MATES

Gingham Chic Is Fashion's Latest Retro Maneuver. Look for It on the Beach

BY MARTHA BAKER

$2.50 • MAY 18, 1992

NEW YORK



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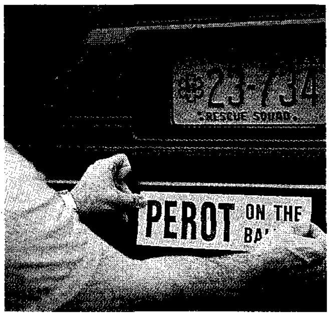
BY JOE KLEIN



What matters about Ross Perot isn't Perot. It's his constituency. They are at the center of America, its bedrock. They are what Joe Klein calls the Great American Middle. Perot has galvanized this group—which always decides the election. He's put a curious spin on their usual "lesser of two evils" decision. Is Perot's candidacy a freak of nature—or a sea change in our political leadership?

28 Off the Canvas

BY MICHAEL STONE

He gets hold of a canvas, and does things to it. When he's finished, the uproar begins. In the eighties, as the art world erupted, Julian Schnabel became a sensation. From nowhere, he won museum shows and vast sums. But critics wondered: Is this *art*? Schnabel fought back. He wore pajamas in public. He did work too large to fit indoors. Now, in the rational nineties, he's returned. The Schnabel squabble.

38 Charles in Charge

BY MARTIN KIHN

Vanilla Ice (far left) may be many things. But the white rapper is *not* the second-richest man in music. That will be Charles Koppelman (near left), who created him. At 51, Koppelman is worth nearly $100 million. He has a wife named Bunny, a chauffeur named Rocky. He smokes cigars. Koppelman produced songs for Barbra Streisand; he signed Tracy Chapman and Wilson Phillips. And at EMI, he's the genius of bland pop. But can Koppelman teach a battered industry the power of positive thinking?

46 Fashion: Check Mates

BY MARTHA BAKER

In warm weather, designers play checkers. The greats give gingham—in checks that ride surf and turf. There's blazing cotton, a cotton blazer. Also: all-day seersucker, a *bustier* boom, and (what else?) Ray Bans.

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LETTERS

Covering Clinton

JOE KLEIN'S SURE TOUCH AND GIFTED INsights into politics seem to desert him when he's confronted with Bill Clinton and this year's presidential election ["The National Interest: What Clinton Must Do," April 20]. The character issue is not nearly as important as people like to believe. Voters have a short memory and a long history of voting for rogues, rascals, and liars with charm—from Honey Fitz to Huey Long to Richard Nixon to any number of politicians elected from jail. And Clinton is long on charm. George Bush is old and looks it, and the side-by-side comparison with Clinton will be devastating: Clinton will appear younger, taller, and more vigorous than Bush. Clinton's appearance will influence voters much more than anything he has to say.

Abortion, not character or the reviving economy, will be the biggest single issue of this campaign. This is where there are crucial swing votes that favor Clinton. People forget that Bush won California by only 300,000 votes against a weak opponent, and that Arkansas borders Texas.

Outside the Northeast, Clinton will be forgiven his "didn't inhale" and other transgressions. Why? Because Clinton is a readily identifiable southern type with whom many voters can identify, an upscale version of the good ol' boy. In this version of local-boy-makes-good-but-shades-the-truth-when-convenient, the person must always cover himself with a mantle of false southern modesty. This type that Clinton plays so well—witness his appearance on *60 Minutes*—is well liked and understood in the South. Like Ring Lardner's Alibi Ike, Clinton is modest and well mannered and stretches the truth when needed.

At a loss to understand Clinton, Joe Klein has lapsed into a conventional-wisdom coma that has "Bill Clinton will not be electable in the fall" as its mantra. *Au contraire.* The man knows exactly how to wear his hair and where to count the votes. The election should be the closest since Kennedy versus Nixon, but after the conventions and the debates, Clinton will emerge as a slight favorite on Election Day.

W. James Morgan
Manhattan

The Powers That Be

MICHAEL GROSS, AS USUAL, SEEMS TO HAVE gotten it all just about right in his quite brilliant and thoroughly detailed report on the frothy fashion feud brewing between *Vogue* and *Harper's Bazaar* and the two glitz Brits who now edit those properties ["The War of the Poses," April 27]. However, may I enter a single demur based upon 14 years as publisher of *Bazaar,* 9 in the same post at *Town & Country,* and 31 years at Hearst. (Those big gains in *Bazaar's* ad pages and revenues you mentioned happened on my watch, but that's not my point.) I'm afraid Gross was seduced in part by fashion's chic clique and its narcissistic preoccupation with image *über alles.* It's simply not photos and photographers and so-called creative direction that make a magazine great. A great magazine emerges only from a great editor's concept, his (or her) point of view. Yes, visual presentation is important, and I greatly admire the Avedons and the Freddie Leibas and what they do to turn a rag, a bony model, and a hank of hair into high drama. But first comes an editor who has a very clear picture of the reader he wants to reach and an even clearer picture of what the reader wants to know. That's what Henry Luce had in mind when he founded *Time* and Harold Ross when he created *The New Yorker.* The great editors—say, John Mack Carter at *Good Housekeeping,* Helen Gurley Brown at *Cosmopolitan,* and these days I'd include Edward Kosner at *New York*—are journalists. They are not designers or art directors and certainly not photographers. They tell such people what they want and don't allow them to run their magazines. (And they depend on their own instincts and not on market research or focus groups.) It matters, but just barely, that Steven Meisel or Dick Avedon works for *Bazaar* or for *Vogue.* What really matters is what's inside the editor's head and what she can do for the American woman. All the rest, as Rabbi Hillel once said of the Torah, is merely commentary.

Martin Schrader
Croton-on-Hudson, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

The Best Defense

AS A WOMAN WHO LOST A BREAST TO CANCER more than two years ago, I felt an absolute need to comment on "My Breast" [by Joyce Wadler, April 13 and 20]. The primary defense against the tragic consequences of breast cancer is early detection. Having mammograms done on a regular basis is essential to that early detection. But completely overlooked in Joyce Wadler's article is that there are different mammogram machines. There are machines that picture and detect breast cancer at a very early stage with more clarity and less radiation than other machines. Most women never think of asking, "What type of machine is the doctor using on me?" In my case, a sub-zero mammogram indicated a possible problem. One dot showed up on that mammogram. When I had a film-screen mammogram, it showed that my breast was full of cancer. The doctor who performed my mastectomy pointed out the incredible disparity between the two types of mammograms. I was lucky, but not everyone is. Availing yourself of the most accurate and safest mammogram machine vastly improves your chances of detection and survival and may offer you more options in how you can be treated.

Patty K. Allen
Quogue, N.Y.

HAVING JUST FINISHED THE SECOND PART OF Joyce Wadler's article, I feel I have gotten a real deal on my subscription. In times of trouble, I will think of Joyce Wadler, her bravery, and particularly her humor.

Susan Dando
Manhattan

A Joint Effort

IT IS UNBELIEVABLE THAT IN HIS LENGTHY article on the *redesign* of *Time* ["Media: *Time* and *Time* Again," April 27], Edwin Diamond fails to name the *designers* (Arthur Hochstein, Rudolph Hoglund, and their colleagues). When editors reorganize and refocus and publishers reposition magazines, redesigns don't just happen. They are the product of talented publication designers who, as visual journalists, communicate both the message and the spirit of the editorial content. In the current climate of increased competition, it is important to acknowledge the cooperation of publishers, editors, and designers in their efforts to continually improve their magazines.

Phyllis Richmond Cox, President
Society of Publication Designers
Manhattan

Map Credit

The credit for the map that appeared on the contents page of *New York's* "Where to Find It" issue [May 11] was inadvertently omitted. The credit should have read "The Isometric Map of Midtown Manhattan, which has recently been updated, is available through the Manhattan Map Company, 31 East 28th Street, New York, New York 10016, and at many bookstores."

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

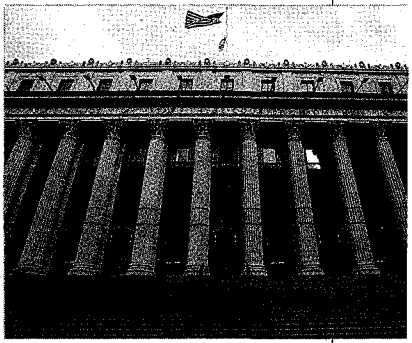
MAKING TRACKS...A SAG GAG?...PHOTO BACKLASH...PATTI ACHE...RAP FLAP

ALL ABOARD AMTRAK AT EIGHTH AVE. GPO?

The General Post Office building could become the next Amtrak terminal.

Executives at the railroad company are in talks with postal officials about converting the stately 1913 structure—which stretches along Eighth Avenue from 31st to 33rd Street—into a train station. Amtrak would move most or all of its operations out of Penn Station. It relocated some of its Grand Central lines last year, but is still looking for more space. A spokeswoman for the Postal Service says she knows of no such plan.

Train tracks and passenger platforms are already located under the building, according to Amtrak spokesman Clifford Black. "It has space that could be converted into a replica of the old Penn Station's massive glass arched ceiling," says Black, who calls the destruction of the original Penn Station in the mid-sixties "one of the greatest tragedies in American architectural history. . . . Right now, we don't have a commitment or time frame. We have nothing firm other than a desire to do this."



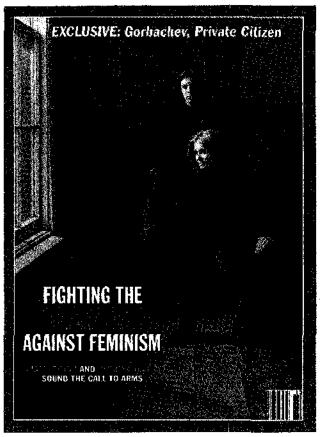
THE EIGHTH AVENUE POST OFFICE

TIME REMASCULATES FALUDI AND STEINEM

Time recently pictured feminists Susan Faludi and Gloria Steinem on the cover, and sources say the magazine wanted photos that made the women look "gloomy and angry."

Says one source, "Susan showed up in a dress, but the photographer asked her to change into jeans. He kept asking them to look in different directions, and Gloria said, 'We should be smiling at each other or looking to the future *together.*' He took some photos like that to appease her, but *Time* ended up using the other ones." Says Steinem, "I felt happier than the pictures reflected, but I understand why they chose the ones they did." Lensman Gregory Heisler, who also did the *Time* cover of a two-faced George Bush that outraged the White House, says he asked Faludi to change because "what she was wearing was too light."

"Some people thought I looked like a terrorist," Faludi says. Most ironic, she adds, was the setting: a men's room. "God knows what to make of that," she says. "Maybe it's progress."

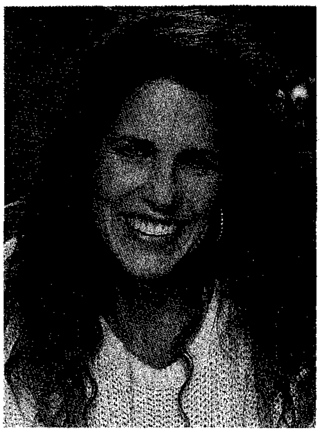


THE *TIME* COVER

WHY PATTI DAVIS DOESN'T DO DORALS

Don't expect Patti Davis to stay in any Doral hotels. The daughter of Ronald and Nancy Reagan—who's touring to promote her tell-all book, *The Way I See It*—had such a nasty falling-out with her previous publisher, Steven Schragis, that she wouldn't stay in any of the hotels his family owns. According to Schragis, the two clashed because Davis's *A House of Secrets*—put out by Schragis's Carol Publishing in 1991—was written as a semi-autobiographical novel, but she denied the book was based on her life after signing with Putnam to do *The Way I See It.*

"Patti is the only person I hate," says Schragis. "I know she hates me. I do not use that word lightly. I'm ashamed I published such a silly book, and Putnam should be, too." Davis wouldn't comment.



PATTI DAVIS

UNION BATTLES BURNS AND CONFEDERATES

Civil War chronicler Ken Burns is involved in a modern-day fight—this one with the Screen Actors Guild. The award-winning documentary producer hired actors—including Jason Robards, Morgan Freeman, and the late Colleen Dewhurst—to do voice-overs for his 1990 PBS series. SAG later complained to Burns that his company had not been cleared to hire Guild actors. "I had paid them above SAG minimums . . . but I wanted to settle matters, so I made a very substantial payment that was distributed to the actors," says Burns. He was alarmed that SAG then sent letters to the actors trying to find out how and why they had agreed to work for Burns. "The whole purpose of the settlement was to avoid creating an atmosphere where these actors would be chastised by their union," says Burns, whose lawyer wrote to SAG executive John Sucke requesting that "another certified letter [be sent] to each of your members apologizing for the tone and spirit of your inquisition." Sucke says he won't do that.

DISSING AND HISSING AT HIP-HOP MAG

Rap impresario Russell Simmons, who was a consultant on Quincy Jones's forthcoming Time Warner hip-hop magazine, *Volume,* has resigned. He clashed with Jones and, says an insider, is planning to work with a competing magazine, *The Source.* "It was over philosophical differences between Quincy and Russell," says *Volume* editor Jonathan Van Meter. Simmons's spokeswoman says the producer is friendly with the owners of *The Source* but has "no official involvement" in it.

Photographs: center, Donal Holway; bottom, Terry O'Neill/Sygma.

The Bottom Line/Christopher Byron

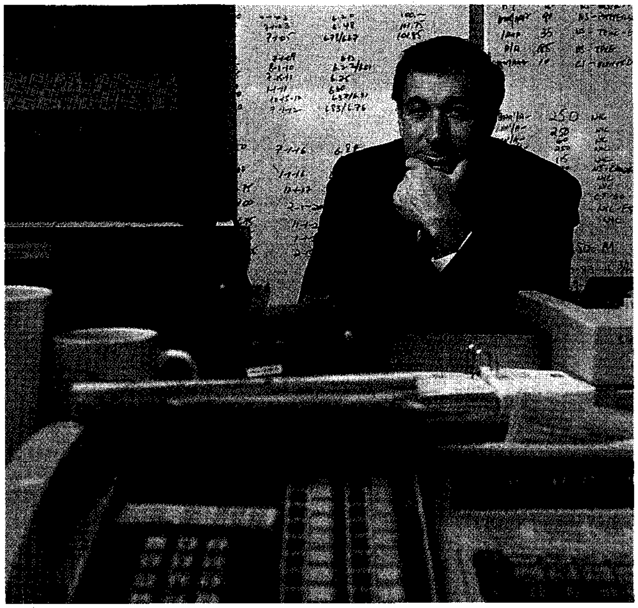
THE 8-PERCENT-PLUS SOLUTION

BOOM-TIME YIELDS FROM THE CMO

LET'S SAY IT'S TIME FOR YOU TO ROLL OVER that $10,000 certificate of deposit at the bank. If you're hoping to get an interest rate anywhere near what you got the last time around, there's only one thing to say: Fuhgeduhbowdit.

A year ago, that one-year CD carried an interest rate of close to 7 percent at many banks, and even higher at some. By last week, most banks were paying little more than half that rate, or less than 4 percent annually, while the yields on other deposits were scarcely any better.

That may be bad news for you, but it's good news for a Bronx-born investment promoter named David Lerner. A former history teacher from Bayside High School in Queens, Lerner today heads one of the largest independent investment operations in the New York area. His secret? Lerner has found a profitable niche in filling the demand for yields reminiscent of the good old days.



DAVID LERNER: *He's sold CMOs to 100,000 clients.*

Lerner's five-office, 135-broker network, started in 1975, serves more than 200,000 customers with products ranging from mutual funds to municipal and "zero coupon" bonds. Yet his forte is the exotic-sounding investment vehicle known as the "collateralized mortgage obligation."

This numbingly complex product first came into being in 1982 as an investment vehicle for banks, pension funds, and other financial institutions. But as bank interest rates have fallen, the security has acquired a runaway popularity with individual investors as well.

The basic appeal of CMOs: government-guaranteed yields significantly higher than that available from any other comparably rated security in the market—in some cases well over 8 percent annually on investments of only five years' duration. By comparison, a five-year bank CD currently pays around 6 percent, while a Treasury Note of similar maturity pays only fractionally more.

"CMOs are a very substantial portion of our business," says Lerner. "You have something that is extraordinarily safe and that gives investors a much higher return than they can get from a bank. We've sold CMOs to more than 100,000 clients since we got into the business."

Those in the CMO game include not only Lerner but such big and well-entrenched outfits as Merrill Lynch, Dean Witter, PaineWebber, and Shearson Lehman Brothers. At the other extreme come upstart young firms like Kirlin Securities, Inc., of Baldwin, Long Island, founded in 1987 and now operating with 40 brokers out of two Nassau County offices.

What, precisely, is a CMO? Basically, it's a debt instrument composed of securities issued either directly or indirectly by one of three quasi-governmental housing agencies—the Government National Mortgage Association, the Federal National Mortgage Association, or the Federal Home Loan Mortgage Corporation. These agencies all exist essentially to provide liquidity to the housing market. They do this by bundling, guaranteeing, and then reselling enormous pools of home mortgages acquired from commercial banks and S&Ls.

Unfortunately, though the ultimate repayment of principal on a CMO is almost always guaranteed by one of the three issuing agencies, the securities can nonetheless prove to be unusually volatile and risky investments in the meantime. In February, the Federal Reserve published a 40-page set of complex guidelines for banks wanting to sort out speculative from investment-grade CMOs before putting them in their own portfolios. Yet no such guidelines exist for individuals.

"If you don't know what you're buying, you can really get hurt," warns Keith Anderson of Wall Street's Blackstone Financial Management, an investment concern. "Not all CMOs are the same, and the ones with the highest and most attractive yields are often the ones with the greatest potential risks." Lerner as well acknowledges that it is important to understand the product before investing in it.

Though a CMO's yield is supposedly fixed and guaranteed, a change in mortgage interest rates in the economy can have a quirky effect on the so-called maturity of the investment. For example, when interest rates in the economy decline, homeowners tend to pay off their existing mortgages rapidly and refinance at new, lower rates. Because pools of mortgages are the underlying assets backing individual CMOs, the rapid payoffs can cause some securities to mature quite quickly. This can leave someone who thought he had invested in, say, a ten-year CMO with his money back in only five years, for example—but with nothing to reinvest in at a rate to match what he'd previously been getting.

By contrast, if rates in the economy rise, an investor can find the maturity of his CMO lengthening before his eyes. As Anderson puts it, "a three-year CMO can become a twenty-year CMO."

Lerner says such an eventuality is highly unlikely, and that the much more probable change would be to lengthen the maturity by a matter of only a few years, at most. "I give seminars for up to 2,000 people at a time," says Lerner, "and I always ask if anyone is unhappy with his CMO investment. The overwhelming response is that people say they should have bought more."

Nonetheless, for much of the suddenly lengthened life of the CMO, the security's resale value in the market would be depressed. Result: Any investor who wanted to get his money back out, in order to reinvest at prevailing higher interest rates, would be able to do so only by selling at a loss from his original investment.

CMOs have been around since the start of the eighties, but Lerner claims to be the originator of the retail market for the security. His technique: to purchase huge $1-million-plus units of CMOs, then break them into $10,000 bite-size bits for sale to individual investors. If the customer should ever wish to liquidate his holding, Lerner stands ready to buy the

Photograph by Brian Coats.

CMOs back at prevailing market rates.

Lerner began promoting CMOs in 1988, and in the past two years he has seen business for his Syosset, Long Island, company, David Lerner Associates, Inc., surge by 60 percent as a result of his seemingly ubiquitous marketing efforts. His ads are familiar to anyone who reads a newspaper business section or listens to AM radio during morning and evening rush hours. CMOs are "AAA-rated," says a Lerner brochure hawking the product, and they offer yields that are "almost always substantially higher than that of a Treasury Note or certificate of deposit."

CMOs are by no means the only financial instruments attracting investors as a result of falling bank-interest rates. Stocks and mutual funds have also been surging. In fact, some experts say that sliding interest rates may be the *only* reason the stock market keeps rising, since projections for corporate-earnings growth in the months ahead—the traditional fuel for bull markets—remain distinctly underwhelming.

Whatever the reason for the run-up, the rise for at least some stocks hardly seems to be over yet. With the economy at last beginning to recover from recession, investment pros now expect business to be picking up soon for "cyclical" industries like oil and chemicals. That means that a whole new group of stocks will begin coming into favor. At latest count, the Value Line Investment Survey, the industry bible for individual investors, listed 95 stocks—including such well-known big names as Mobil Oil, Amoco, and IBM—that currently offer dividend yields greater than 5 percent.

Yet if a frothy stock market isn't your thing, and the idea of a government guarantee for your nest egg is what will let you sleep at night, remember that when it comes to CMOs, looks can be deceiving.

To sort out the risky CMOs from ones that are safe, Paul Ippolito of Wall Street's Hyperion Capital Management recommends studying the "prepayment assumptions" that are used by the issuer to calculate the estimated life of a particular security. But what individual investor has the time or patience to delve into that?

Alternatively, Keith Anderson of Blackstone Financial Management recommends investing in a mutual fund that itself invests in CMOs, thereby letting the fund's managers decide which securities are safe and which aren't. Handily enough, one that Anderson recommends happens to be managed by his own firm: the Blackstone Government Income Trust, which currently yields 7.05 percent.

Yet however one decides to play the CMO game, there's a simple rule to remember for every occasion: If a yield looks too good to be true, it probably is. With CMOs, as with other potentially risky investments, the juicier the fruit seems when it is plucked, the greater the chance for a sour aftertaste when it is eaten. ■

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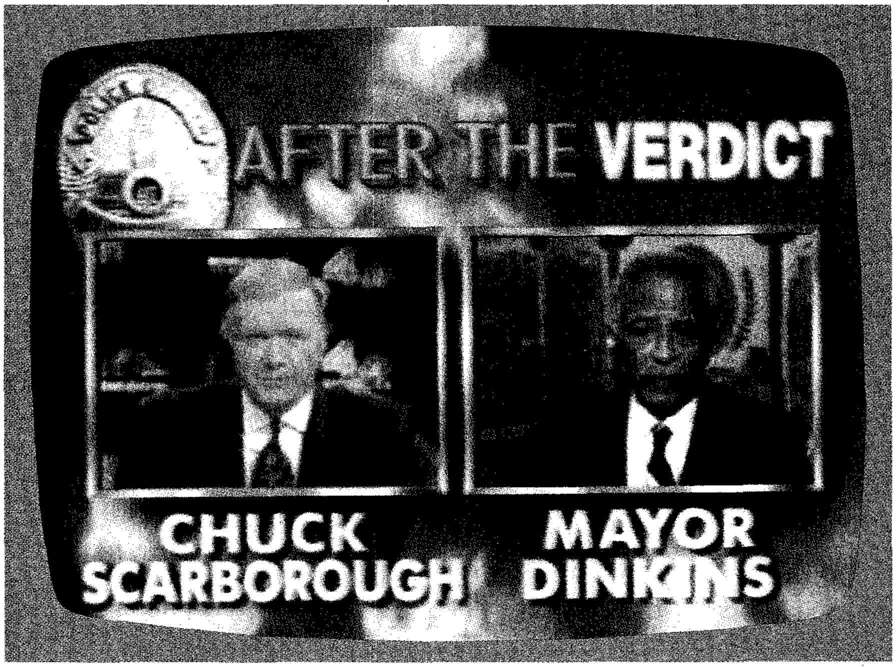


A NEW ALLIANCE: *The mayor's appearance was carefully orchestrated with local stations.*

TV'S *OFFICIAL* COVERAGE

WHEN NEWSMAN GABE PRESSMAN ARRIVED at the NBC offices in Rockefeller Center, a security guard told him that a New York cop had been shot in the head during the "Rodney King riots." In the WNBC newsroom, acting news director Paula Walker was checking on reports of looting at A&S and violence at an LIRR station in Queens. At Fox 5, news director Ian Rae took a call from Los Angeles (!) asking about the chaos in Manhattan.

So it went on Evacuation Friday. Wild rumors raced through the streets, and hundreds of thousands of commuters headed home, half convinced that New York was about to blow, just as Los Angeles had. "We logged hundreds of calls," says Dean Daniels, news director at WCBS-TV. "Frantic people describing violence and asking why weren't we putting the stories on."

Daniels, Walker, Rae, and others did what experienced news directors are supposed to do when faced with a major breaking story: They sent their crews into the streets to check out the reports, told other reporters to question police and fire authorities, and instructed desk people to press callers for first-person details—rather than second- and third-hand hearsay. Station after station went on the air to calm viewers: No city cops had been shot, department stores hadn't been trashed, New York wasn't aflame on May Day.

If the stations had accomplished nothing more than to defang the most poisonous rumors, it would have been a heartening sign of a new maturity in broadcast news. TV journalists, particularly in local markets, are often criticized for their own riotous habits, for turning up the volume of hype and hysteria, for "shooting bloody" at already raw public disasters. Among the statistics of death, destruction, and arrest tolls in Los Angeles, TV journalism contributed its own dubious footnote: At one time in the skies over South Central L.A., no fewer than thirteen TV-station traffic helicopters, pressed into riot service, transmitted back live, unedited images of the killing streets below.

After the King verdict, TV news in New York went in another direction. It stayed grounded, in effect. Beyond the minimum daily requirement of good journalism—check out the story—several stations shouldered unfamiliar and perhaps too cozy new responsibilities. At the very least, these stations challenged some traditional newsgathering rules, in particular those involving the relationships among competing reporters and the newsmakers they cover.

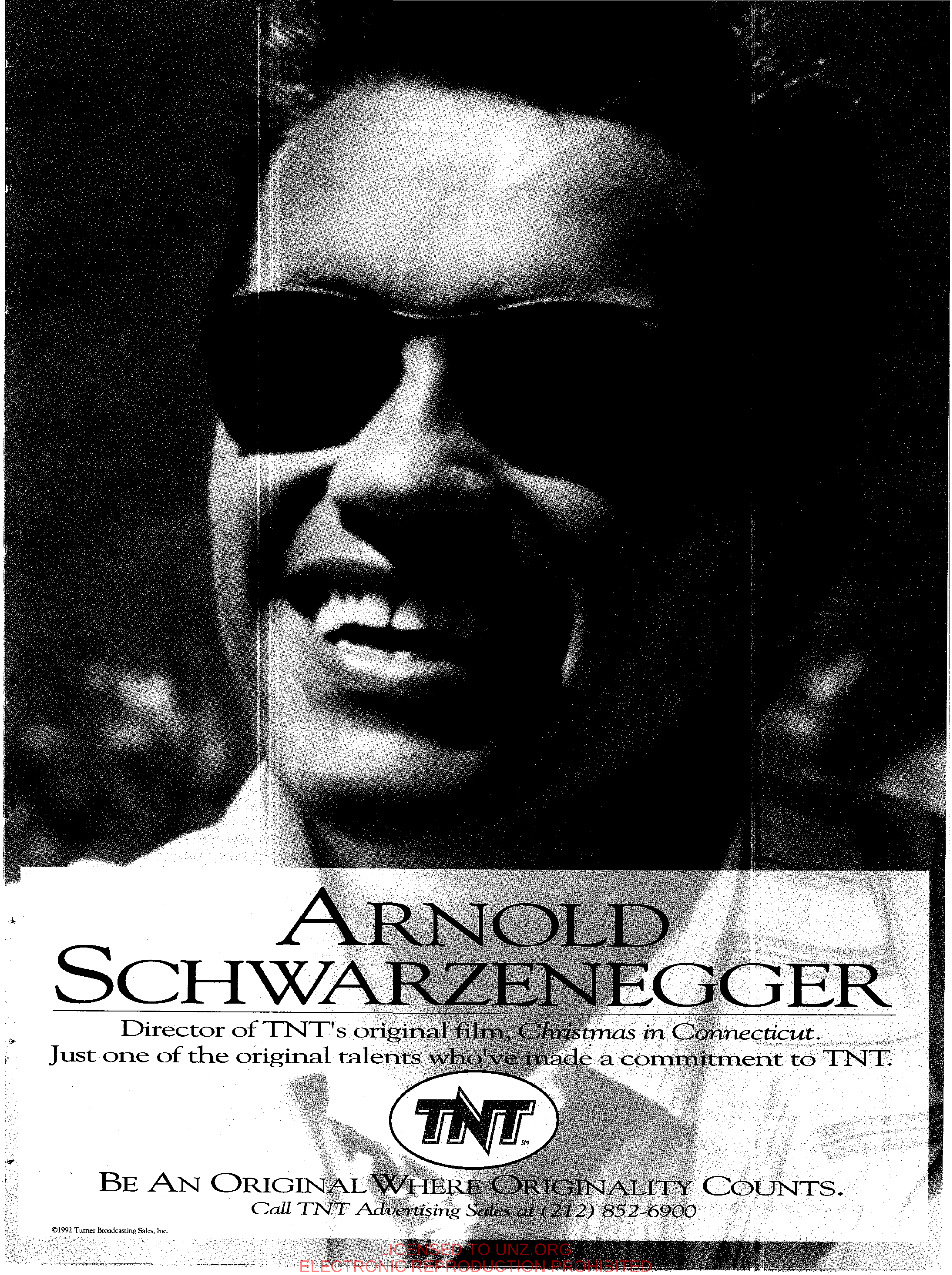
No one, of course, has actually written down *the* rules of coverage, but by its very nature, news gathering is competitive: You don't tell your rivals what you're planning to do, and they don't tell you. Neither are journalists supposed to counsel those people they cover, especially public officeholders. But as Los Angeles began to burn, the old rules were bent, if not rewritten, in New York.

At WNBC Channel 4, says general manager Bill Bolster, the rush of inflammatory rumors unnerved the newsroom. Among the callers was the office of Mayor David Dinkins, "asking for our help." City Hall didn't suggest that the stations ignore events but asked that "we be sensitive." The mayor's representatives discussed with station executives having Dinkins go on the air live in mid-afternoon to denounce the King verdict and call for calm. So far, so good. The decision—in this case, a political, *not* a journalistic one—was made not to interrupt programming, and thereby heighten the sense of crisis. Instead, the stations waited until the early-evening newscasts to give the mayor's message.

At Channel 5, says Rae, "we also tried to be sensitive." On the Friday the city began emptying at midday, Rae avoided any news breaks until 5 P.M., "when our children's programming was over"—and then had anchor John Roland go on "to reassure people that the wilder rumors were false." Channel 5 carried reports of the Times Square demonstration, a splinter group's movement southward post-rally, and the subsequent scattered violence. "We carried the pictures but made the point that it was fairly peaceful," says Rae. Dinkins himself called the newsroom to commend its good judgment.

In fact, a lot of calls went back and forth from newsrooms to City Hall—and from one newsroom to another. Daniels at Channel 2 was among the news directors who participated in this series of calls. One participant said the purpose was "to compare notes on the reporting of rumors" and to make the point that "there may be a time when competitiveness doesn't make sense." Daniels declined to talk about the calls except to say that the stations all "did what they had to do. Sometimes you have to put aside competition and be a good citizen."

At Channel 4, Walker also took an active role on the phone. She called both the mayor's press office and police commissioner Lee Brown. Walker reached Brown at home the night of the King verdict and encouraged him to hold a news conference the next day. The night of the news conference, Brown appeared live on Channel 4 to make the twin points that had become the TV narrative line: official New York's dismay at the jury's decision



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to acquit, and the city's determination to protect the rights of every citizen.

These attempts at (to put it mildly) cooperation—with the authorities, with one another—were tentative rather than systematic. TV-news managers, along with most journalists, are wary of any precedents that hint at management of the news: They can't be seen as even appearing to collude. Moreover, they get caught up in the rush of "great video." Crews captured sufficient high-excitement shots from Manhattan to fill every screen on Friday night: police swinging clubs, cars being turned over. Well, just a few cars; but a single action shot is enough to convey images of riot and ruin.

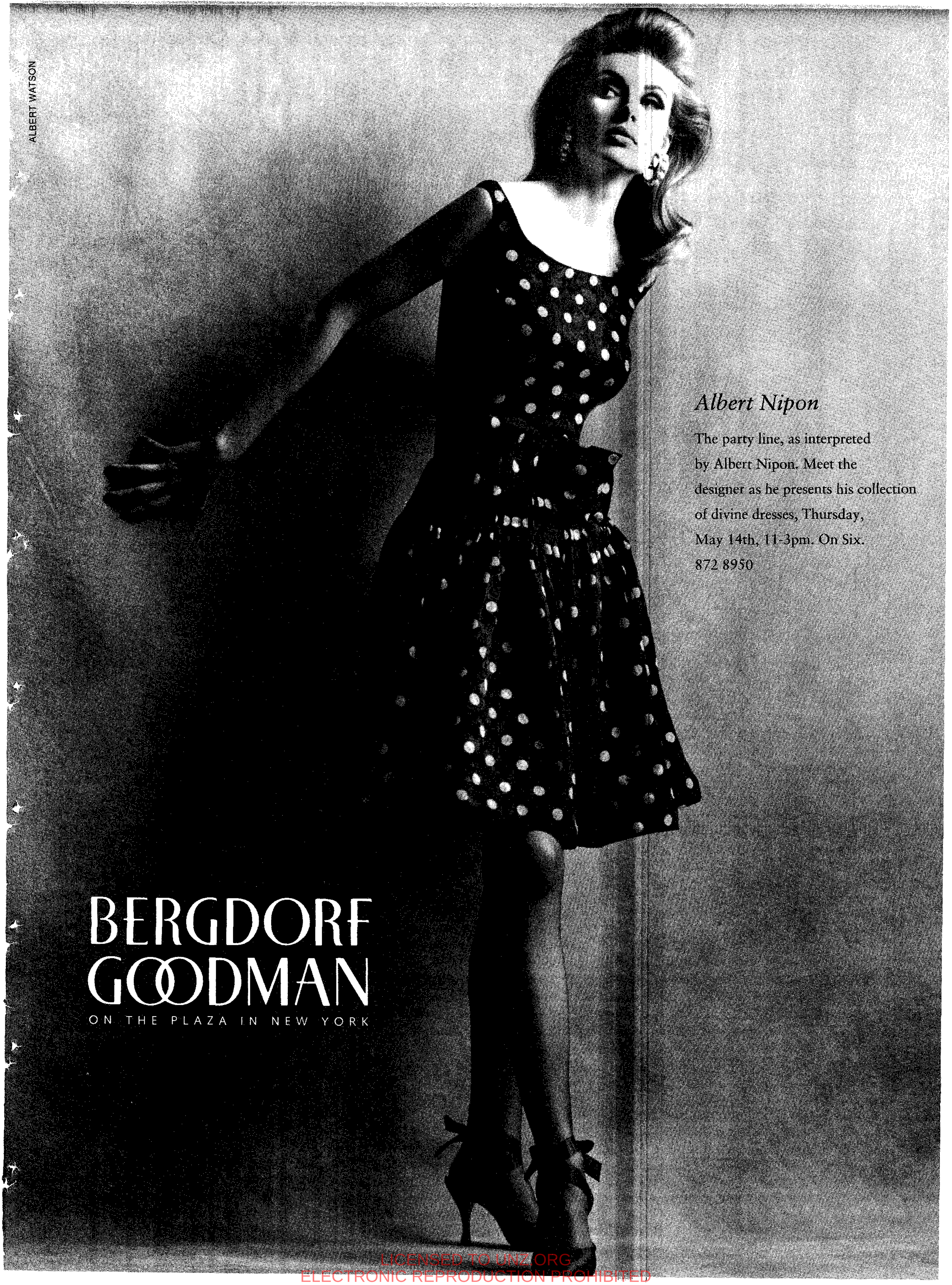
Most newscasts tried to be "responsible" and do "good TV": They wanted it—naturally—both ways, showing the images but doing so fleetingly. "It comes down to a question of 'How much do you linger on the pictures?' " says Walker.

But "responsible" editing is effective only up to a point: The TV pictures out of Los Angeles had been so vivid, so powerful, so *frightening*, that it made little difference how they were presented or how briefly they were shown. From the first video of King's beating to the shots of the brutalizing of truck driver Reginald Denny, we remember the harrowing images, not the voice-overs or the editing. TV's pictures, shown on national and local newscasts, accounted for the mass exodus from New York that Friday.

But it's also true that a new generation of TV managers is now in charge. Daniels, 34, remembers seeing downtown Washington burning when he was a child in the sixties. Walker, 39, a New Yorker, went to Cardinal Spellman High School in the Bronx and Vassar College; after working for TV stations in Houston, Tulsa, and Dallas, she returned to work for WNBC and to live in Harlem.

The nature of the news that television processes has also changed. The sixties images of burning cities were not delivered to American homes raw and in real time; they came mediated—framed and narrated—during evening broadcasts: newsreel news. The action in the Gulf last year turned into the CNN War, live from Baghdad. Now Los Angeles has been the stage for the first satellite-TV riot—live from the choppers to your house.

The whole King story, in fact, was told with new technology: first an amateur's video recorder, then the trial on Court TV, and finally the mayhem via sky cameras (the tapes of which may help prosecutors put looters and murderers in prison). Maybe some new TV rules have to be devised to match the new TV technology. If the traditional hard line is that journalists can't talk to the mayor or one another, Walker says, "then I guess I'm not a purist. We can't just report riot news and go home—especially where I live." ■



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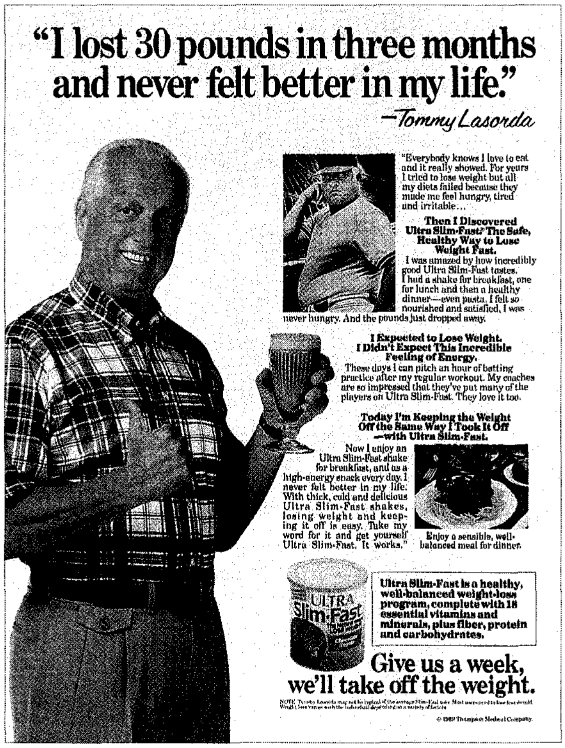

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CELEBRITY PITCH: *Tommy Lasorda for Slim-Fast.*

THE NINETIES WAY OF LIFE

FIRST IT WAS A POWDER. THEN IT BECAME A drink in cans and pouches. Soon it evolved into afternoon snacks, then frozen entrées. Now it's "the Slim-Fast Way of Life." Talk about riding the diet wave.

Last year, 23 million Americans (including George Bush) downed regular Slim-Fast, Ultra Slim-Fast, and the nutrient-laced Ultra Slim-Fast Plus. Almost 9-million bulge-battlers use Slim-Fast products on a typical day.

They have plenty of opportunity: Last year, Slim-Fast introduced 39 new foods, including rice and pasta entrées, soda, puddings, snack bars, popcorn, cheese curls, soups, salad dressing, and ersatz ice cream. ConAgra has licensed eighteen Ultra Slim-Fast frozen entrées, and a fast-food chain may soon offer a Slim-Fast line.

"Way of Life" repositions Slim-Fast from a weight-loss company to a health-food marketer. As such, it challenges long-dominant Weight Watchers, as well as Stouffer's Lean Cuisine and Campbell Soup's Le Menu Healthy. This strategic shift comes as food manufacturers pitch low-cal foods to dieters; as those eager to shed love handles and unwanted chins renounce quick fixes in favor of healthful, low-cal foods; and as the government contemplates increasing restrictions on diet products, including requiring ads to disclose the odds of regaining lost weight. (Around 90 percent of dieters suffer the yo-yo effect.)

Research has found that Americans, while increasingly interested in health, aren't willing to change their eating habits drastically. And a 1991 survey from the Calorie Control Council found that while fewer Americans are dieting, more are counting calories. "Some 141 million regularly eat low-cal and low-fat foods; two thirds of them aren't on diets," says council associate director Lyn Nabors. Even the term "weight loss" has been eclipsed by "weight management." Meal replacements are the fastest-growing segment of the diet pie—growth last year was 16 percent—and Slim-Fast holds 70 percent of this market.

Slim-Fast's larder fits into the nineties grazing life-style. People are eating more often; Slim-Fast gives them more choices and chances to eat. "We go beyond merely fat-free," says Slim-Fast chairman and founder S. Daniel Abraham, 68. "We try to come as close as possible to the generic product with vitamin and fiber enrichments and without calories and fat."

Not everything succeeds first time out. Slim-Fast's new cola and root beer were both recalled for reformulation. The spaghetti sauce is being reflavored, the cheese curls repackaged to make the calorie count—which, along with fat content, is the big selling point—more visible. "We are constantly reformulating our products," says Abraham, noting that "there's now a move to chocolate flavoring, because two thirds of all dieters are chocoholics."

Many "enhancements" and packaging touch-ups derive from "lobby research," focus groups, and Abraham's gut feelings. (He sensed that dieters wanted frozen dinners on heatable plates instead of in pouches; ConAgra's test marketing confirmed that.) A onetime traveling salesman, Abraham is very much the soul of Slim-Fast. He also owns Thompson Medical Company, whose first big hit was Slim-Mint gum, which entered the market in 1956. Four years later came Figure-Aid diet capsules to compete with the unfortunately named Ayds. In 1976, Thompson Medical introduced Dexatrim diet pills, and twelve years later, in a $69-million leveraged buy-out, Abraham took Thompson private.

In 1977, when liquid-protein powders were pulled from the shelves after several people died while using them, Abraham introduced Slim-Fast. (Slim-Fast is not considered a liquid-protein diet, because its plan calls for users to eat a "sensible" meal each day.) Sales grew, then plunged in the aftermath of more negative press on liquid diets. Ultra Slim-Fast, introduced in March 1988, also took off after a slow start when Oprah Winfrey announced on the air that she'd lost 67 pounds on Optifast. But when the queen of talk shows ballooned back to queen-size, Slim-Fast sales dipped again.

Still, last year, dieters spent $32 billion fighting avoirdupois with weight-loss programs, meal replacements, appetite suppressants, and such exotica as "fat magnets" and fat-melting creams. (Hoffmann-La Roche and Interneuron Pharmaceuticals are now testing anti-obesity drugs.)

The number of dieters may have shrunk, but their girth hasn't. John LaRosa, whose Marketdata Enterprises publishes a guide to weight-loss programs, says 33 percent of the women and 20 percent of the men in America are on diets. (The National Center for Health Statistics says 35 million Americans need to lose at least 30 pounds, and Gallup found that 51 percent of women and 43 percent of men consider themselves heavy.) According to Marketdata, some 16.4 million people use OTC meal replacements like Slim-Fast, 7.9 million attend weight-loss classes such as Nutri/System's, another 4.2 million are enrolled in physician-run programs such as Optifast, and another 1.6 million use nonprescription diet pills.

Slim-Fast's "Give us a week, we'll take off the weight" campaign—light on charm but hefty with a $100-million budget—features real people, most of whom are celebrities. "You knew them fat, unlike Joe Blow with just a photo of his fatter self," says Abraham. (But Slim-Fast may soon also feature groups of "Joe Blows"—say, firefighters from Kansas City.) "The magic of past endorsers wasn't their fame but their bulk," says Ed

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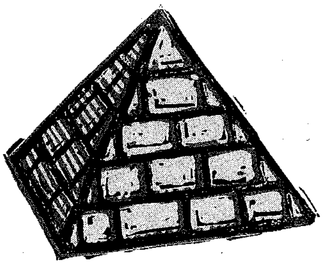

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Meyer, chairman of Grey Advertising, Slim-Fast's agency. "They're big people who lost weight." The ads are "very credible and inspirational: 'If I can do it, you can do it,' " says Grey executive vice-president Jeff Stein. "When possible, we indicate a specific weight loss in a specific time frame."

Grey, which won the account in July 1987, snagged potbellied baseball manager Tommy Lasorda after Los Angeles Dodgers Orel Hershiser and Kirk Gibson promised to donate $20,000 to Lasorda's favorite charity if he dropped twenty pounds by mid-season. Abraham got wind of the bet and offered to match the $20,000 if Lasorda used Slim-Fast. He did: The Nashville Sisters of Mercy got a new convent, and Slim-Fast sales surged.

Testimonials by talk-show hostess Cristina Ferrare, ex-mayor Ed Koch, singer Mel Tormé, former Miss USA Courtney Gibbs, pro-football commentator Dan Dierdorf, six NFL coaches ("big guys with big appetites"), Peter DeLuise (Dom's son), and Kathie Lee and Frank Gifford followed. "We don't write their scripts; they tell us their stories," says Slim-Fast vice-president Tammy Simon. Reportedly, the company recently signed Roseanne Arnold as a prospective spokeswoman. (She has to get skinny before Slim-Fast will go public.)

Slim-Fast blanketed the country with eight-page inserts in 61 million newspapers on Super Bowl Sunday—the start of peak dieting season—and launched a quarterly consumer magazine.

Rival Weight Watchers is running new inspirational ads about empowerment. "You've got it in you to get it off you," they say. "Weight Watchers will show you how." Nutri/System's jazzy ads, in which newly thin real people step out from behind their old, oversize clothes, invite consumers to "Nutri-size your life." The Diet Center scrapped Susan Saint James to play up its diet counseling, convinced that testimonials are passé and overused.

Slim-Fast, though, has found that testimonials are important—particularly from "regular guys" Lasorda and Dierdorf—for pulling in men, who now constitute 35 percent of its business. Slim-Fast is also buoyed by its relative affordability: around $25 to $30 a week for food versus $80 or more for other programs, not including membership and counseling services.

The diet business is one of high volume and heavy turnover. Dieters often stop and start—a typical female dieter goes through three to five regimens a year—giving marketers a chance to sell to them again and again. And other prospects are forming: According to the Center for Adolescent Obesity at the University of California, nearly one third of six- to eleven-year-olds are obese. ■

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BRIEF LIVES

The Son Also Writes

When it comes to literary prowess, Ben Cheever readily admits that he's not his father's son. But Cheever, the second child of the much-decorated novelist and short-story master John Cheever, deserves his own awards for perseverance. Ten years after his father's death, Cheever, 44, has joined the family business by writing a charming first novel, *The Plagiarist* (Atheneum; $20).

"The world may think, How could somebody who is not as talented as John Cheever—but has the same name—write?" says Cheever, a slight, good-looking fellow with a modest manner and an easy laugh. "If they think that's a failure, well, maybe it is. I don't think there's anything wrong with trying and failing."

Like his father, whose Westchester precincts are still know as Cheever Country, Ben has stayed close to home. The hero of Cheever's gently comic coming-of-age tale is an ordinary young man saddled with being a famous writer's son. Or as Arthur Prentice laments to the aptly named Icarus Prentice, "Some people think that anything I write is a violation of copyright. I know it's your name and you've distinguished it. But it's also my name. It's the only one I've got."

The Plagiarist, Cheever stresses over tea at the Algonquin, is fiction, not fact. "I'm not talented enough to create my father on the page," he says. "He was much more surprising than Icarus is. But I did try to make an image of him, and to be fair to him." And to have a little fun with him—the cover of *The Plagiarist* borrows the capital *C* that appeared on John Cheever's books.

Family business: Novelist Ben Cheever.

Novelist and older sister Susan Cheever, whose memoir *Home Before Dark* included stories of their father's drinking and bisexuality, says she thinks Ben also used a few of the old man's idiosyncratic traits to create "a hilarious character."

Cheever, who is married to New York *Times* film critic Janet Maslin, struggled to write fiction all his life. He was an editor at the *Reader's Digest* for eleven years, quitting in 1988 in part because of the magazine's increasingly sour corporate politics (Arthur Prentice learns all about back-stabbing at his job at *The American Reader*).

He also left to finish editing *The Letters of John Cheever,* and the job of prefacing each missive helped Cheever "separate my identity from my father's." He spent the next three years writing *The Plagiarist.*

Cheever, who is halfway through a second novel, doesn't know if his father's death dissolved his writer's block. In any case, the son is loyal and loving to the end. "If it had turned out that in order for him to have lived another fifteen years, I would have had to write nothing—that would have been fine, too."

MATTHEW FLAMM

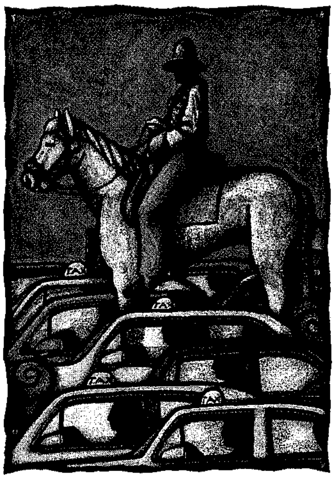
NIGHTCRAWLER

DO DA'S DAY

In Nashville, finding a club with live country music is easy. The biggest social worry is where to go afterward for biscuits and gravy.

But the authentic country-music experience is tougher to come by in New York. Until May 20, that is, when Do Da's American Country Saloon and Dancehall opens at 20 West 20th Street: Shooter Girls (packing Tequila instead of six-guns and shot glasses instead of bullets) will roam. Fried alligator tail with Do Da's Swamp Sauce will be served. And country acts will be onstage five nights a week.

Do Da's owner, Ken Cameron, thinks the time is right for country to take the city. "When you see Garth Brooks on the cover of *Time,* you know corporate America is paying attention," he says. "With WYNY the most listened-to country radio station in America, this is a vast untapped market."



Cameron opened the first Do Da's in Fort Lauderdale in 1986. The 15,000-square-foot New York chapter, which he calls "DDNY," will make it easier to become strategically hip by offering free Texas-two-step, country-waltz, and West Coast–swing dance lessons. Atlantic Records singer Neal McCoy is the first DDNY act, and he says patrons should bring the proper footwear: "We've got some tunes you can flat scoot a boot to!"

And if you can afford the airfare, stop by Mack's Cafe in Nashville afterward for the biscuits and gravy.

JASON P. SMITH

Photograph by Frank Veronsky. Illustration by Troy Thomas.

NEW YORK JOURNAL

Earring Aid

A STRAPHANGER'S LIFE IS no picnic. Just look at the ads in subway cars: phone numbers that offer advice for itchy tushes, sore feet, bad zits, substance abuse, family crises, unwanted pregnancy—even what to do when you want to play some volleyball and all you've got at hand is a condom.

But torn earlobes?

Dr. Howard Bellin, 56, once known as "the plastic surgeon to the rich," began pitching 355-EARS on the subway walls last year. "There's not much to say," he says. "People tear their earlobes, and nobody knew where to go."

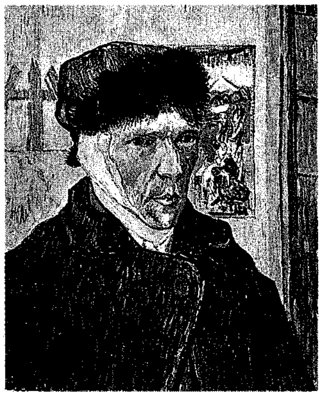
It might be as innocent as a sweater catching on a hoop. It might be fashion hazard: the daily downward pull of a big, heavy dangler. Or it might be ear crime. "Unfortunately," reports Dr. Bellin, "in the subway, people get their earrings torn from them."

Now they know who to call—but the answer may not be so comforting. Though the subway ads offer free consultation, repairs in Bellin's East Side office can run to $2,500. "Obviously," he says, "some people are going to be deterred by the fee."

Bellin, twice married to the late Concorde-set Countess Christina Paolozzi, is no stranger to publicity. He's spent 30-odd years in dance clubs and gossip columns alongside each decade's most fabulous: Andy Warhol, Zsa Zsa Gabor, Mortimer Zuckerman. In 1979, he lost a nationally reported lawsuit for misplacing a patient's navel. A few years later, he invented a machine to send subliminal messages through TV sets—described then as a dieter's aid, now as a tool to teach speed-reading.

Plainly, Bellin does not depend on earlobes. "I probably do more noses in New York City than anybody else," he says—around ten a week. Last year, he enlarged 125 sets of breasts. That business has collapsed, of course, in recent months.

Do subway riders' earlobes take up the slack? Bellin won't say, for fear of stirring up competition. "Let's put it this way," he admits. "When one advertises, you have to be doing more business than the advertising costs." Subway-car cards, according to a Transit Authority spokesman, start at $26,000 a month.



RUSSELL MILLER

FOOTLIGHTS

LYING DOWN ON THE JOB

THE PLAY'S A SMASH. AND you're an actor—*in that play!* So if the show is called *Marvin's Room,* and you're Marvin, you're a big deal.

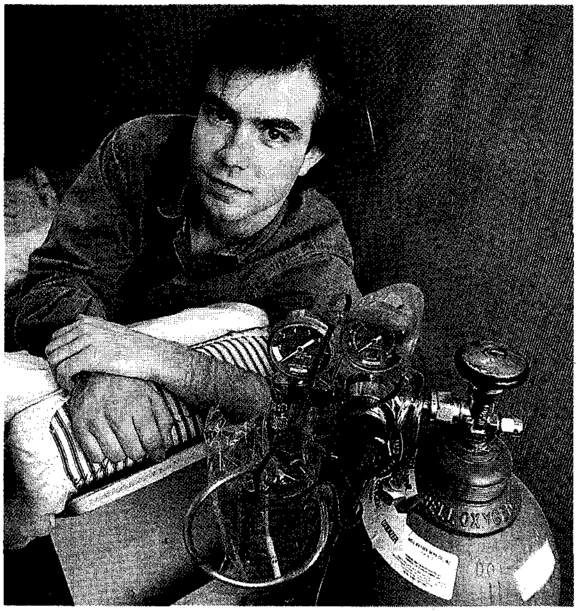
Aren't you?

"I'm not exactly Hamlet in this," says Brad Newman. In fact, he's not even Yorick. Because Marvin, Brad's *oeuvre,* never speaks. He never does anything. He just lies there—and moans.

You see, Marvin is bedridden. He's mute, too—and daft. But without Newman, who seems to have none of those deficiencies, there'd be no show. The other actors, who get lines and curtain calls, play off him.

"He's, like, this total invalid," Newman says. Marvin's room is behind glass. So the audience sees only the shape of a man. And very little Newman.

He thinks it a worthy sacrifice. Because that's what *Marvin's Room* is about. Death, suffering, accommodation. Others in Marvin's family are ill, and as they try to make sense of their lives, his silhouette lingers behind them.



Imaginary invalid: Brad Newman in Marvin's bed.

Heavy stuff.

Newman, 23, understudies Hank, the show's brooding hero. "I haven't gone on yet," he says wistfully. For staying in bed, he gets Equity scale.

"I raise my arm once," Newman says. "I also have to cooperate when they change the sheets."

He joined the cast in March. Newman learned to lie perfectly still, to not move an inch. He's in the bed for fifteen, twenty minutes at a time. He must keep awake. "My first night, I'm lying there, behind the glass, in the darkness, and I'm thinking, Wow. I'm Off Broadway!" He became so contemplative, in fact, that he missed his cue. He forgot to screech.

On other occasions, he must: (1) be scared, (2) be confused, and (3) choke. Plus, Marvin is *old.*

"I can't be too poignant," Newman says, "because it screws everybody up." New to the role, he went for pathos, à la Camille. Marvin seemed maudlin.

"You can't get carried away, because that perpetuates any frustration you might have—that you're not out there acting," Newman says. He would like to emphasize that he doesn't *need* a curtain call.

"I don't want to come out there. I'd feel even more ridiculous. Besides, it would break the illusion."

Marvin's bed is little more than a plank: three feet high, eighteen inches wide. The pillows are steep, the sheets stiff. Newman's practically naked between them. Except for a pair of white boxer shorts.

Not just anyone could play Marvin. "You have to give it your all," Newman says. "And fit the bed."

BOB ICKES

Photographs: top, Art Resource; bottom, Robin Holland.

SMALL WORLD

Building-Block Rock

IT'S A MOB SCENE AT Maxwell's—nothing new about that. The Hoboken rock club is almost always packed with a young crowd. But this is a Sunday afternoon, when most true rockers are still asleep, and the crowd is unusually young—in fact, the average age looks to be about four.

The Gap Kids set and their equally stylish parents have come to see a kids'-style rock quartet called Over the Moon. A few minutes before show time, guitarist and singer Deena Shoshkes is backstage nursing her four-month-old son. When bass player Alice Genese—a nose-ringed blonde in purple suede motorcycle boots—steps onstage to tune up, a small blond boy rushes from the audience and hangs from her waist.

This especially ardent groupie is Genese's son, Jesse, and it was he (and Shoshkes's first son, also named Jesse) who inspired this musical endeavor. The women are both veterans of Hoboken's thriving music scene—Genese was in a hard-rock girl band called Gut Bank; Shoshkes was in the critically acclaimed Cucumbers. They ran into each other two years ago on the playground circuit and discovered they shared not only a desire to interest their young children in music but a distaste for the current crop of kids' music, which they found far too cutesy.

Over the Moon
Sweet child o' mine: Genese and Shoshkes.

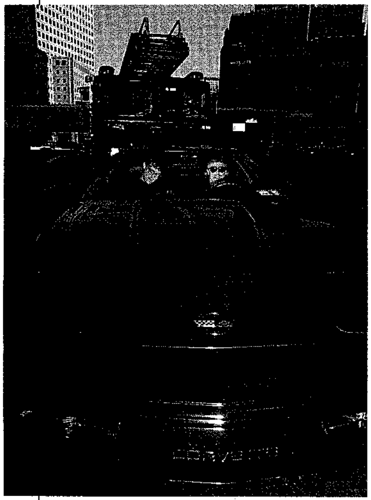
Over the Moon's songs are delightfully un-sappy, with goofy lyrics about the loss of teeth and not wanting to eat dinner. And musically, the sound is strong enough to tempt parents to pop the band's tape into their own Walkmans. "The Counting Song" and "Tiny Tinysaurus" have a distinctly rockabilly feeling and sound like something Jerry Lee Lewis might've dreamed up—if only he wrote songs about counting to ten and dinosaurs.

The band is at Maxwell's on May 17, then plays a Manhattan matinee at the Knitting Factory on June 14. How does a roomful of kids compare with the alternative-rock audiences they've faced for years? Fabulously. Jaded hipsters stand smugly by and wait to be impressed. While kids, says Genese, "are so willing to jump in and start dancing." And from there, it's only a few baby steps to the mosh pit. KIM FRANCE

ROAD TRIP

RACING IN THE STREETS

ONLY A P.R. MAN CAN arrange a morning like this: Four-time Indy 500 champion Rick Mears driving a brand-new Corvette ZR-1 on the streets of Manhattan. At rush hour.


Mears steers through the city.

Also on hand this April day are a photographer with cumbersome equipment that he straps to the dashboard, and this inquisitive passenger riding shotgun.

Mears, 40, sets out to survey the future course of the Marlboro Grand Prix of New York (slated for June 1993). As we buckle in, Mears runs down the car's capabilities: Top speed? 171 mph. Zero to 60? 4.9 seconds. A key turns, eight pistons fire, 32 valves open. We're off.

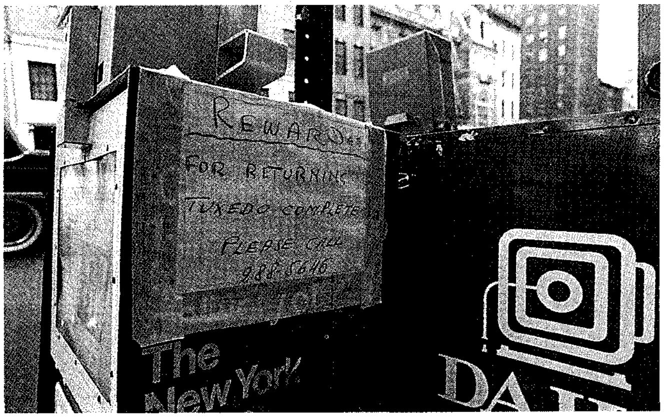
And then we're not. Idling taxis and maniacal bike messengers clutter our passage. Manhattan motorists jut around our six-speed Corvette, stopping, starting, and lurching in every intrusive direction. We have yet to reach second gear.

The pocked pavement rattles more than just our teeth; the photo equipment slides off the dash. While steering and fending off an approaching BMW with his left hand, Mears shifts gears and refastens the equipment with his right hand, then surges onto West Street, where he expects to hit 170 mph on race day. "All right, second gear!" he says—only to brake, seconds later, for the stalled traffic ahead.

Down on Liberty Street, horns blast behind us. Mears, who's used to the placid streets of his hometown of Jupiter, Florida, inches ahead, then pitches the car forward, sending a gypsy cab and a Lincoln scurrying back to their lanes. When we turn onto Church Street, Mears smiles approvingly. "I like the way New Yorkers drive. They *hustle.*" Traffic finally thins, and pavement stretches out before us. Mears's eyes brighten as he bears down on the accelerator and shifts all the way into third.

We head east on Chambers, weaving between parked ice trucks and hot-dog vendors, and pull up to the office of Mears's P.R. man. Now I know this really is no ordinary excursion: There's a parking space right in front of the building. Mears doesn't realize it, but he's already won a major victory. MARK HEALY

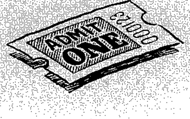
STREET SEEN



Cummerbund calamity: At 69th Street and Madison Avenue.

Photographs: top, Frank Micelotta; bottom left, Steve Winter; bottom right, Jonathan Lockwood Smith.

HOT LINE



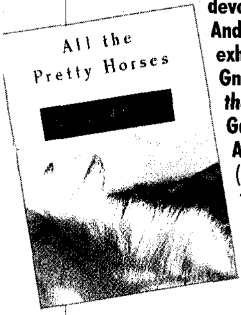
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

ART

Arnold Newman himself picked the 65 pictures, spanning a 53-year career, at the Howard Greenberg Gallery. Newman, who's best known for his black-and-white portraits, has included his now-classic images of Stravinsky, Edward Hopper, Piet Mondrian, and others. At 120 Wooster Street.

Jon Gnagy was the first television artist—NBC's program *You Are an Artist* went on the air in 1946. He taught an entire generation to draw by mastering the block, sphere, cone, and cylinder. Among his most devoted students: Andy Warhol. An exhibition of 100 Gnagy works is at the Brownstone Gallery, 76 Seventh Avenue, Brooklyn; (718) 636-8736; through May 31.



BOOKS

All the Pretty Horses, Cormac McCarthy: The first book in a much-anticipated trilogy, McCarthy's novel is set in west Texas in 1949 and tells the story of John Grady Cole, who leaves the family ranch, striking out for Mexico. (Knopf; $21.)

***After Henry*, Joan Didion: Wildings and war, disasters, death, destruction, and demises—typical Didion ruminations, if you care. (Simon & Schuster; $21.50.)**

DANCE

Plan ahead: Lar Lubovitch and Meredith Monk are part of two evenings of dance benefiting Women in Need at the Joyce; May 19 and 20.

TELEVISION

Listening to America With Bill Moyers: Through November, Moyers and PBS are on the road, investigating issues and stories like the environment, TV's role in shaping elections, and the influence of Big Money on the election. (Tuesdays, 10 P.M.; Channel 13.)

RECORDINGS

Gala Lirica (BMG): Hoping to duplicate the success of last year's live-concert recording of Pavarotti, Domingo, and Carreras, RCA Victor Red Seal has an all-star Spanish lineup live from Seville's Gran Teatro de la Maestranza. What a cast it is: Carreras and Domingo, yes, but also Caballe, Kraus, Lorengar, and Berganza.

GALA LIRICA

MUSIC

Shirley Horn's got a tough, honest edge to her singing and always gives a fierce new phrasing to a lyric. Horn recorded her first album with Miles Davis live at the Village Vanguard in the sixties. Nearly 30 years later, she's just released *Here's to Life* for Verve. From May 12 through 17, she and bebop pianist Barry Harris are at the Blue Note.

VIDEOS

***Alien/Aliens Triplepack* ($39.98): On the eve of *Alien 3* (opening May 22), Fox Video is releasing a boxed set: scenes from the original and its gutsy sequel, as well as a 23-minute promo tape for the new pic.**

A Certain Sacrifice ($9.95): Finally, fans, it's here: Madonna's very first movie, shot in 1979 in home-movie style. The plot's a hoot: Madonna plays Bruna, a sexy Lower East Side street urchin.

MOVIES

***Poison Ivy:* Baby Drew Barrymore is *all grown up—tart and nasty in this* art-cum-sleaze-house thriller about a scary sexpot who suddenly takes over a family. Director Katt Shea is a veteran of Roger Corman's studio.**

A Woman's Tale: Before the avalanche of summer junk fare completely overwhelms movie theaters, a few serious films are worth noting. This one, about the friendship between two women, was the hit of Telluride and Toronto. Sheila Florance won the Australian Film Institute's Best Actress Award.

TASTINGS

BY ALEXIS BESPALOFF

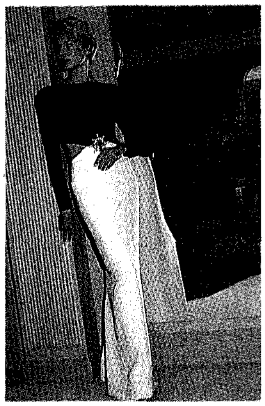
Sonoma's Benziger winery has a trio of stylish and moderately priced wines—the 1990 Fumé Blanc ($9), 1990 Chardonnay ($12), and 1988 Cabernet Sauvignon ($12).

THEATER

***Jelly's Last Jam* was the big hit at the Tony Award nominations, with eleven in all. John Simon calls it "a musical that combines much of what is good about the old with annunciatory touches of something mind-stretchingly new."**

FASHION

Mad for that $40,000 Lacroix but can't squeeze in three fittings in Paris? Head to the Mark Hotel, at 25 East 77th Street, where bridal designer Vera Wang is branching out into cocktail- and eveningwear. "Perfect for a summer affair," says Michael Gross. "And at $6,000 to $9,000, they're a *relative* bargain."



Lauren Sorokin Model: Missy for Men/Women

ASK GAEL

What temptations have led you astray lately?

Banana-cream pie never haunted my memory, *but then I confronted* Georgia Boy's celestial old-fashioned treat under a cloud of whipped cream. Stop by 165 West 4th for a taste, or take a pie home ($14.50). It doesn't hurt to reserve one; 255-5725. After too many lackadaisical pizzas around town, it's a joy to discover the zesty, crisp-edged, pesto, goat-cheese, and pine-nut pie—enough to share—at Soho Kitchen and Bar, $10.75. Have it with a glass of serious Cabernet from the 100-spigot Cruvinet.

Les Jörgensen

"Prince of Stagnation": Bush tours the riot scene last week.

AP Wide World

Allan Tannenbaum Sygma

IN THE LEADERSHIP VACUUM AFTER L.A.,

RESCUE F

BY JOE KLEIN

IT WAS A DAY WHEN ALL THE FAULT LINES OF AMERICAN POLITICAL life seemed to creak and groan. The nation's capital was recovering from the spectacle of a $9-million Republican fund-raising dinner the evening before, an event of unprecedented crassness: Seats at the president's table were for sale—all you had to do was "raise" at least $92,000 from friends (or employees); proximity to the leader of the free world was determined by the amount of money proffered; runners-up were granted a photo-op. On Capitol Hill, Bill Clinton was succumbing, meekly, to the passionless embrace of his party's disgraced congressional leaders, an awful and inevitable bit of politics as usual. And in Los Angeles, the Rodney King verdict was about to be rendered—in a few hours, the city would explode. The presidency, the Congress, the very notion of

23-734
RESCUE SQUAD
PEROT ON THE BA

L. Lee Corkran Sygma

Solid and sane: Stickering up.

"Human punch line": Clinton in Los Angeles.

WILL ROSS PEROT BECOME AMERICA'S

ANTASY?

public order—all seemed on the edge of a chasm, fundamentally debased.

That same day, deep in the North Carolina hill country, Marty Henderson, an executive with an electronic-component-supply company, was traveling a different, more obscure, but no less significant political fault line—racing his Jaguar along switchback highways from county to county, riding circuit for the presidential candidacy of H. Ross Perot. "Never done anything like this before," he admitted. "But I was listening to a radio talk show a few weeks ago, heard they were having a Perot meeting down at the park in Charlotte at noon on Saturday. I figured, What the hell, my tee time isn't until two; might as well go down and check it out."

By the time it was done, he was the North Carolina Perot-petition-drive state chairman. "The selection was based on me opening my mouth," he said. "I'd met Mr. Perot once, at an electronics show. He spoke. I was impressed. I told the folks at the park what I'd heard. Next thing I know, I'm in charge and the phones won't stop ringing."

And now, he was on the road, checking out the local county petition drives—not that they needed organizing, just moral support and information. The first stop would be in Boone. "Vacant lot next to the Arby's," Henderson said, "is where they're set up."

And there they were. Two old guys and a Mercury plastered with bright-red PEROT FOR PRESIDENT signs. "How's it goin'?" Henderson asked.

"Not too good, only got about 5 percent of the county signed up," said Tom Sanders, a droll former social worker—2 percent of the registered voters in the state were needed to get Perot on the ballot; 5 percent was a spectacular countywide showing. "They come looking for *us*. We haven't had to go out and chase after anybody yet."

Sanders and his partner led us to the local Holiday Inn,

Emotionally abstemious: Perot during a break on *Meet the Press* earlier this month.

where a half-dozen of the Watauga County Perot petitioners were waiting—all of them senior citizens, very solid, modest, moderate sorts. "We're doing this for our grandchildren," said Dick Jordan, who'd been a district manager for Ralston Purina. "And I got to tell you, it's the most rewarding thing I've ever done in my life, parking our camper out at the mall, signing up people. It's amazing—all these young people who say they're fed up with the way things are. Hell, they're too damn young to be *really* fed up like we are. Tell me, Marty—we *are* gonna get this guy on the ballot? If we don't, I might commit suicide."

"Wait a minute," Tom Sanders said. "Don't want the reporter to get a wrong impression, like a lot of them have. We aren't lobotomized fanatics for Perot. He's not the messiah come to save us. We just want to open up the system, let in a little fresh air. . . . I mean, they're getting so *blatant* and *arrogant* about it. Bush lists the names of corporations who contribute as dinner-party sponsors—heck, everyone knows that's illegal. But we got a president who doesn't know how to check himself out of a grocery store, who thinks you can revive an economy by buying fifteen pairs of gym socks, and you can't even wear those to church."

THE IMPORTANT THING ISN'T ROSS PEROT. IT'S HIS CONS

MARTY HENDERSON SAT BACK LISTENING; these folks didn't need much help. They weren't the usual suspects for a protest movement—not embittered or dissatisfied with their own lives; they were well informed, sane, centered . . . and, allowing for some hyperbole, pretty much on target in their discussion of the depredations of the system. "I'd put us on a spectrum somewhere between Republicans and Democrats," said Tom Sanders, who once had been a foot soldier in the war on poverty. ("We didn't lose," he said. "We just quit fighting.")

None of them seemed to know all that much about the man whose cause they were championing, except that Ross Perot was (a) plainspoken, (b) very successful, and (c) not a politician. Later that afternoon, Henderson would face 50 enthusiastic petitioners in Statesville, who, after a brief discussion of the logistics of the campaign, suddenly got curious about Perot's positions on health care, Social Security, the poor. Marty couldn't help them very much. "Mr. Perot will have a platform if he decides to run," he said. Indeed, Henderson didn't seem to know all that much himself: "Mr. Perot isn't pro-abortion. He's in favor of getting the federal government out of it." (No doubt, Henderson was surprised when Perot admitted on *Meet the Press* a few days later that he'd favor federal funding for Medicaid abortions.)

The Statesville folks didn't seem disappointed. Perot had tapped into their anger about the status quo; he didn't have to have *answers* yet. In fact, last week's national media buzz about Perot's lack of specificity and thin-skinnedness (and the rumor mill grinding overtime about his unsavory business practices) missed the point: The important thing about Ross Perot isn't Perot. It's his constituency, which comes as close to representing the great, sane American middle as any political movement in recent memory. These are the people who will determine the outcome of this election—but then, they usually do. Most times, they shrug and go with the "lesser of two evils." This time, they appear to be demanding

Photographs by AP/Wide World.

their own candidate, a spokesman for the radical middle.

Ross Perot—ultimately, undoubtedly—will disappoint them. His appeal has been documented ad nauseam—he's successful, decisive, and above all, independent. But political leadership is a subtle commodity, involving poetry as well as prose, as Mario Cuomo (who specializes in the former) has often observed. Perot seems a bit too hardscrabble, too emotionally abstemious, to be a real leader. A president needs to comfort as well as be decisive, to inspire as well as manage. These are qualities Ronald Reagan understood viscerally, George Bush doesn't seem to get at all—and which may be off Ross Perot's radar screen as well. Perot's reaction to the Los Angeles rioting was instructive. He had nothing immediate to say to the rioters or the community, or the nation. It may well be that Perot simply doesn't *have* all that much to say beyond "Hey, I made a lot of money so I must know what I'm doing."

Even if he is an ace problem-solver, finding silver-bullet solutions isn't really the crisis now (there are plenty of good ideas floating around). The crisis is spiritual and political. It involves rebuilding the sense of national community that Bill Clinton talks about, but also creating a national consensus that will break the "gridlock" Perot rails against. This requires the very thing the American people seem to be saying they don't want—a great politician. Most important, it involves convincing the vast American middle that governance can be about something more than petty thievery and the servicing of special interests.

This is the bedrock complaint of the radical moderates, and it raises a fundamental political question: Is the Perot movement the reflection of one man's money and a transitory electoral frustration—a rescue fantasy—or are we on the brink of a new, perhaps very messy and chaotic, era in American politics? Certainly, trends that have been building for a quarter-century suddenly seem to have reached critical mass.

THE SURGE IN VOTERS WHO DESCRIBE themselves as "independent" and the decline of those who remain loyal to the Republicans and Democrats is nothing new, but the two traditional parties have seemed especially pathetic this year. Their twin pools of primary voters continue to evaporate, and those who do participate seem a reflexive, dispirited lot, afflicted with "compulsive voting syndrome," which Elaine Kamarck of the Progressive Policy Institute defined in the Los Angeles *Times* recently as the inability *not* to vote even though the choices are ridiculous.

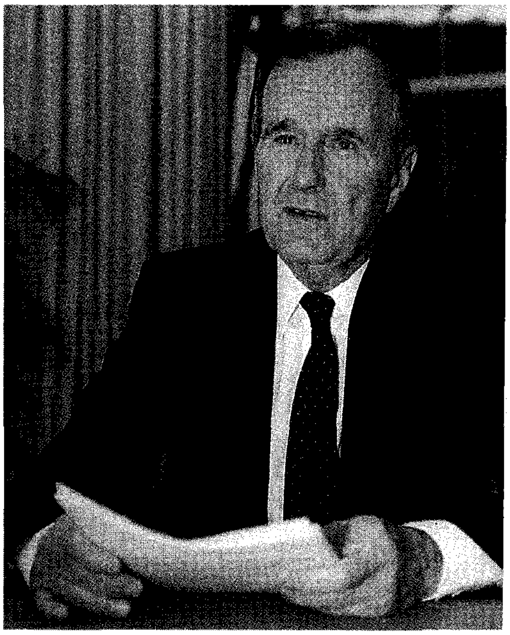
TITUENCY— A NEW "RADICAL MIDDLE."

The Perot supporters in Boone and Statesville, North Carolina, see the two existing parties quite simply: They are dinosaurs. The Republicans are the party of the rich and "wing nuts" (right-wing religious fanatics); the Democrats are the party of hacks and blacks. There is some truth to this—both parties have lost key constituencies in recent years. The Republicans haven't offered much to the blue-collar "Reagan Democrats" who were attracted on issues like law 'n' order (in plain English: race) and no new taxes. In a way, the Los Angeles riot was a reminder that two decades of Republican tough talk on crime have accomplished less than nothing—and payroll taxes on working people are higher than ever. A second key GOP group, the Main Street shopkeepers—call them Bob Dole Republicans—seem to be drifting into the independent center as well, horrified by the growing federal deficit and the absence of any sort of managerial discipline or purpose from the Bush White House.

The Democrats, meanwhile, have been a mess forever. They are the party of government. People hate government. They are the party of Jesse Jackson and Los Angeles congresswoman Maxine Waters (who was all over the TV during the rioting, asking America to *understand* the rioters rather than condemning them as sociopaths who prey on her community). The Democrats are also the party of choice for many of those afflicted by "compulsive-voting syndrome," the aging New Dealers who have never lost the faith. They have their share of wing nuts as well, the Vegetarian-Feminists, the Animal-Rights-People-of-Color-Gay-Liberation Front. (No letters, please: Everyone has a right to a life-style and diet. But noisy didacticism isn't exactly a coalition-builder.) The Democrats lost the solid ethnic, blue-collar vote a long time ago; this year, the suburban-moderate free-enterprise-plus-personal-freedom crowd (Tsongas voters) seem to have slipped off into the independent center, as well.

Which is where Ross Perot comes in. His only real strength, aside from having several billion dollars' worth of credibility, is his independence, which enables him to define the national futility as a *bi-partisan* phenomenon—a luxury denied his two opponents. Perot talks about "gridlock" in Washington, but many of his admirers believe it goes further than that: The real problem is *collusion* between the two parties. "The two-party system has become uninformed about the nation," Marty Henderson said as we drove through North Carolina's Appalachian spring. "It's controlled by power brokers, special interests. The public has been left behind."

In a recent book, *Who Will Tell the People,* William Greider astutely analyzes the paralysis: "Instead of a politics that leads the society sooner or later to confront its problems, American politics has developed new ways to hide from them." Greider points to the horde of corporate lobbyists who have materialized in response to the success of Ralph Nader–style advocacy groups in the late sixties and early seventies. The lobbyists *and* the advocates use ever more esoteric arguments against one another to paralyze the system and move political discourse in a direction that is incomprehensible to civilians. "Information, not dirty money, is the vital core of the contemporary governing process," Greider writes. "The reality is that information-driven politics, by its nature, cannot produce a satisfying democracy because it inevitably fosters its own hierarchy of influence, based on class and money."



Trivialized: Addressing the nation.

Greider is a leftish populist, so he fixes on only half the problem—the corporate lobbyists, the Republican "special interests." But the Democrats' interest groups—the unions (especially the very powerful public employees), the senior citizens, environmentalists, and civil-rights advocates—don't really have the interests of the independent center in mind, either. Together, they combine in a litigious dance of death, crippling government's ability to act in any but the most self-aggrandizing ways.

Indeed, aside from the Gulf War, the three most high-profile events of the Bush presidency—the congressional pay raise, the savings-and-loan scandal, and the 1990 budget deal—have been low-, middle-, and highbrow versions of the same story. In each case, the public perception of the *real* deal was collusion between the two parties in order to protect their own skins or those of their good buddies. In each case, there was nothing in it for "us." In fact, "we" got ripped off.

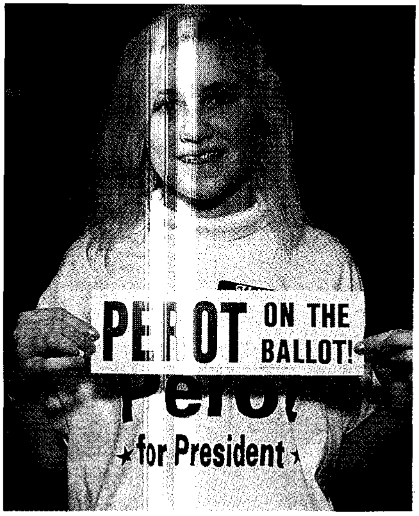
GEORGE BUSH HAS become anathema to the radical center because he presided over all this. He is the Prince of Stagnation. Americans may disagree on what to do about Los Angeles—the "solutions" probably range from concentration camps for looters to Afrocentric economics (an actual proposal by black nationalists)—but people are looking for *some* sort of action. And they know they won't get anything of significance from Bush. He has allowed his presidency to be trivialized. "I got nothing against Bush—except he didn't do nothing," said Dick Jordan, the Boone petitioner. "And I wouldn't bet a nickel that he *would* do anything if we give him another term."

Ross Perot's great value in this process has been to mobilize and invigorate the formerly silent radical middle. His smartest touch has been to ask that *they* act to put him on the ballot. Their reaction has been remarkable: In North Carolina, more than a few of the petitioners expressed *gratitude* to Perot for enabling them to get involved in something bigger than themselves. "You know, I just had a close call," said Willie Phillips, the Perot organizer in Statesville. "Cancer in the left kidney. I'm okay now, but it makes you realize that life is short and if you intend to make a difference for your children and grandchildren, you have to act."

I suspect, though, that Perot's impact will diminish over time, as the campaign moves from the "mad as hell" phase to the "solution" part of the agenda. The trouble is, there *aren't any* solutions that are as dramatic and compelling as Perot's diagnosis of the problem. "Throw the bums out" is satisfying, but it usually produces little more than a subtler class of bums. Those who have followed Lowell Weicker's clumsy travails in Connecticut understand that an independent executive working with a legislature composed of Democrats and Republicans is a recipe for—gridlock.

DRAFT
PEROT IN '92

Transitory frustration?: Perot organizers in Virginia.



Expectations: A young supporter.

AS FOR PROGRAMMATIC solutions—the "issues" Perot has now retreated to "study"—my guess is that he's not going to find any big-bang solutions to the budget deficit or racial tension or global warming. He may well, however, wind up in the general vicinity of a *bi-partisan* agenda that has been quietly emerging from the remaining non-comatose segments of the Republican and Democratic parties, and which could well serve as the platform for the radical moderates.

There are no bumper-sticker, high-concept ideas here, either, just some nice, solid, incremental initiatives that point in the direction of sanity. The key players have been the moderate Democratic Leadership Council (DLC) and the Jack Kemp "empowerment" conservatives. The key pamphleteers have been former White House aide Jim Pinkerton, who suggests a "new paradigm—achieving liberal goals through conservative means"—and his Democratic counterpart, David Osborne, co-author of the current best-seller *Reinventing Government*. Members of the two groups have been meeting surreptitiously, over dinner in Washington, for the past three years—and, more recently, publicly in a "beyond left and right" conference sponsored jointly by the DLC's think tank (the Progressive Policy Institute) and the conservative Heritage Foundation.

The basic principles aren't very exotic. In fact, they were at the heart of Paul Tsongas's presidential campaign: First, private enterprise creates wealth (or, as Tsongas said, "You can't be anti-business and pro-jobs"), but government can prepare people, and create opportunities for businesses, to compete successfully. The second principle is personal freedom, a demi-libertarian stance against government intrusion into matters of personal morality and social engineering (although some of the GOPs, like Kemp, have problems with legalized abortion—and some of the Dems, like Tsongas, have problems abandoning the use of racial preferences).

Beyond Tsongas, there are two deeper philosophical strands. One is a belief in "Entrepreneurial Government"—that is, using market principles like choice and competition to streamline bureaucracies and make government services more effective. Programs like school choice (or vouchers), tenant management of public housing, privatization (and non-profitization) of government services, and the use of taxes, rather than regulation, to control antisocial activities like environmental pollution fit in here.

THERE ARE NO SOLUTIC

The second strand involves the new "communitarian" movement, which tries to balance individual rights and civic responsibilities. The notion of "reciprocal responsibility"—that you shouldn't be able to get something from the government without giving something in return—is at the heart of most recent welfare-reform proposals, as well as programs like the Police Corps, which would offer college scholarships in return for public service.

There is an irony here. One of the three candidates for president already has endorsed much of this new bi-partisan

Photographs by F. Lee Corkran/Sygma.

DICKEY'S BARBECUE
CATERING
PEROT
SHIRTS
ROSS FOR BOSS
PEROT
PRESIDENT

Political fault lines: Signing ballot petitions in Texas.

agenda. His name is Bill Clinton. Indeed, the New York *Times* last week said that Clinton's speech on post-riot prescriptions for Los Angeles was very close to the Kemp-Pinkerton "new paradigm" philosophy. Clinton also was called the first "communitarian" candidate for president in a recent issue of *Governing* magazine. He has, from the very start of this campaign, been the candidate who is most serious about governance and new ideas.

But only a handful of actual voters know that, and it remains unlikely that the Perot legions will be very interested in finding out. For two reasons: First, the obvious one—Clinton has become a human punch line. He didn't inhale. "The garbage is about all they know about me," Clinton said by phone from the road last week. "Sometimes I think they know less about me now than when we started. But these folks ought to be for me, because I've been out doing something about the problems Perot says he's concerned about."

NS AS DRAMATIC AS PEROT'S DIAGNOSIS OF THE PROBLEMS.

But Clinton carries other baggage as well. He is associated with a political party that is anathema to most moderate sorts—and his need to please the civil-rights establishment and the public-employees' unions that are at the heart of his party's power structure has weakened his ability to deliver an unfudged message. Voters sense the calculation. "I just can't stand looking at him," said Willie Phillips of Statesville. "Everything he does and says comes from politics. He doesn't have an unpolitical bone in his body."

Still, if Perot disappoints—if he turns out to be just a slick, self-centered, power-mad businessman running a vanity campaign—his radical-moderate troops may be so tired of paralysis as usual that they take a second look at Clinton, especially if he continues on the substantive and dignified course of recent weeks.

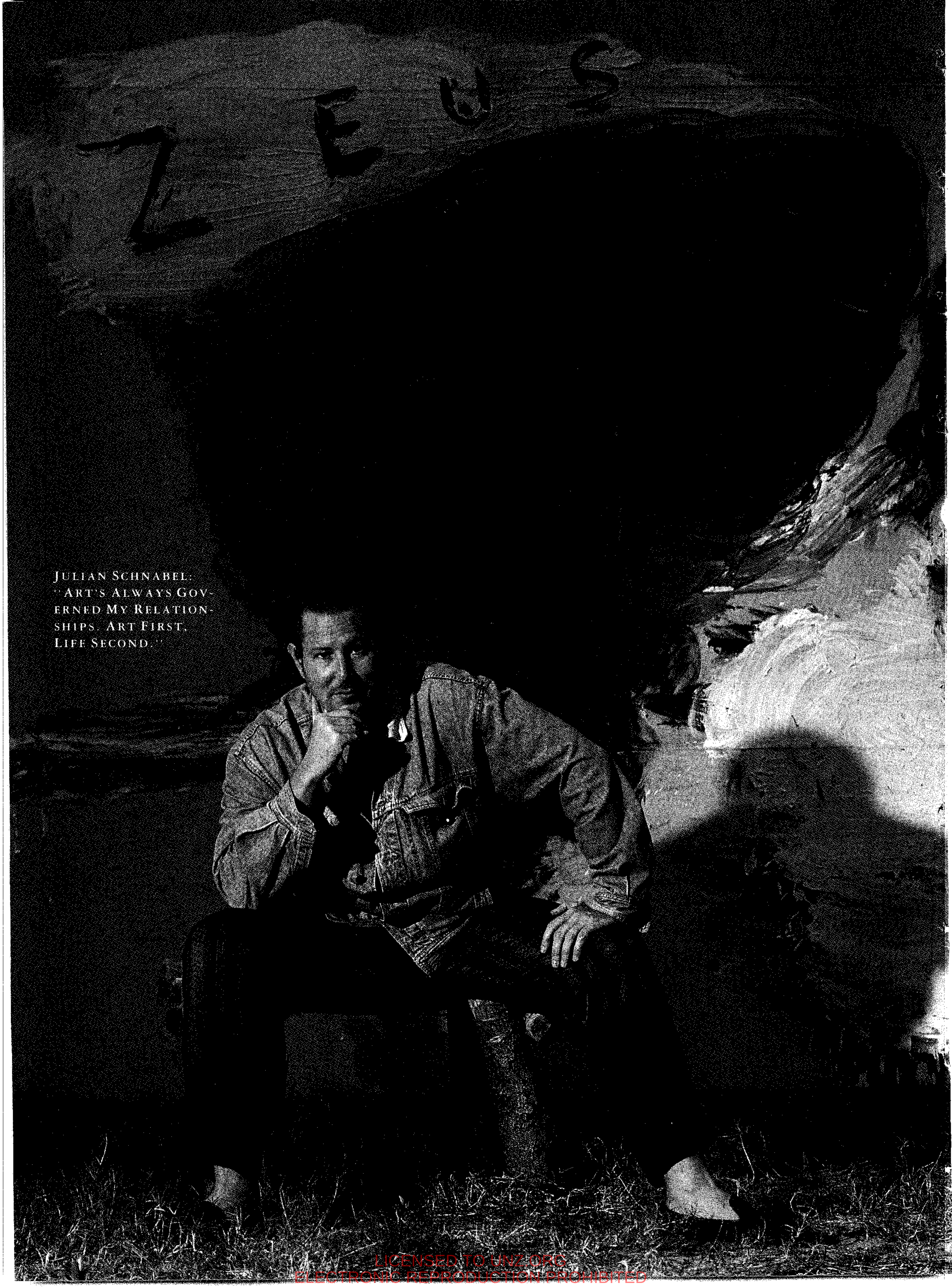
But what if Perot doesn't disappoint? If he actually goes ahead and wins the presidency, or comes close, will the radical center congeal into a new political party, supplanting or supplementing the current two? Most likely not: The tendency of the past quarter-century has been *away* from organization, toward a more ad hoc form of politics where candidates decide for themselves whether to run for office (rather than being chosen by the smoke-filled-room boys), and where legislators decide for themselves how they'll vote (rather than following the leader). Both George Bush and Bill Clinton are products of this system; both foisted themselves on their respective parties (Bush in 1980); neither would've been the first choice of his party elders. A successful Perot candidacy would, in all likelihood, turn the wheel another few notches in the direction of anarchy.

IN THE END, THOUGH, PEROT ISN'T NEARLY AS impressive—or significant—as his potential constituency, the solid, sane center that has come to abhor the sordid rituals of public life. On the afternoon that Los Angeles blew, Willie Phillips, the Perot organizer in Statesville, surprised himself. He rose to introduce his state chairman, Marty Henderson, to 50 local supporters and lost his composure.

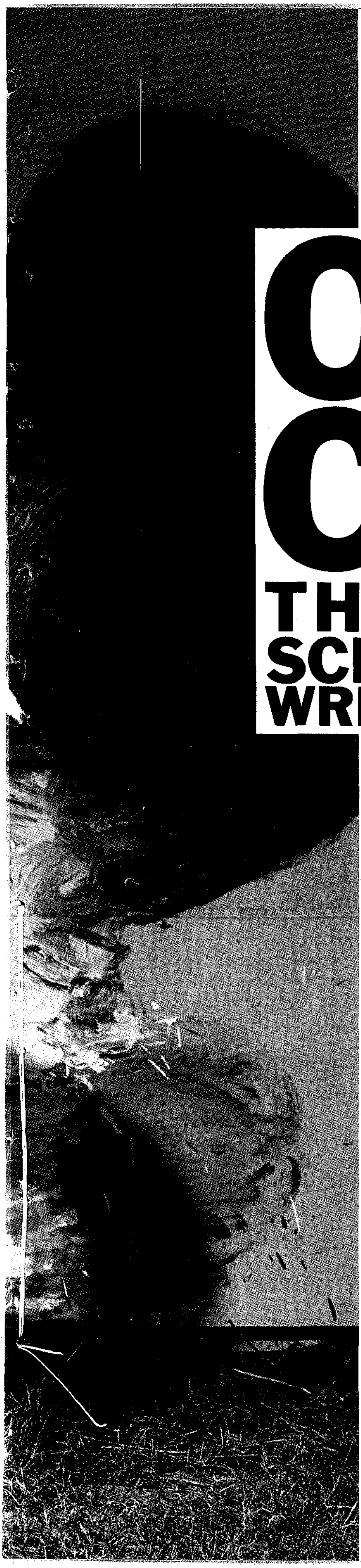
"We are so *proud* to have you here," he told Henderson. "We need a change in this country so bad. We want our dignity, our respect as a nation back. . . ." It was at this point that Willie had some trouble finishing up. His eyes filled with tears. He struggled to conclude: "We know our strength comes from above. With His help we'll save our country."

Marty Henderson, who prides himself on being a tough guy, a former Marine, was overcome as well. He hugged Willie Phillips and, looking out at the crowd, seemed to understand that the stakes had been raised. "We are not here to send *them* a message," he said. "We're here to change the government. We're here to attend an inauguration next January. We're here to win." ■

Photograph by David Woo/Gamma-Liaison.



JULIAN SCHNABEL: "ART'S ALWAYS GOVERNED MY RELATIONSHIPS. ART FIRST, LIFE SECOND."



Outline

BY MICHAEL STONE

OFF THE CANVAS

THE ART OF JULIAN SCHNABEL SURVIVES THE WRECKAGE OF THE EIGHTIES

ESTHER SCHNABEL TELLS A story about the time her son Julian—then four years old—jumped into the swimming pool at the Royal Palm Hotel in Miami. "He'd seen some of the other children playing in the pool," she says. "They seemed to be enjoying themselves so much that I guess he decided to join them. The only problem was he didn't know how to swim."

The story is pure Schnabel: the spontaneity, the chutzpa, the refusal to recognize his limitations or to let anything get in the way of his fun. Even at four, Schnabel demonstrated the traits that would later give rise to his bravura art and plunge him—more than a few times—into deep water.

Now 40, Julian Schnabel has emerged from the eighties as perhaps the best-known artist of his generation. The raw physical power of his work, its breadth and theatricality, helped free painting from the strictures of the postminimalist seventies and enlarge its possibilities in the new decade. "Julian opened a lot of space for a lot of people," says sculptor Joel Shapiro.

And created a lot of controversy. In spite of its appeal to contemporary collectors—Charles Saatchi, Peter Ludwig, Michael Ovitz, Phillip Johnson, to name just a few—Schnabel's iconoclastic art alienated many top-name critics and polarized the public. "The name of Schnabel is one that can sunder father from son, break up a convivial evening and wither a promising romance," New York *Times* critic John Russell wrote in 1983.

Meanwhile, the art world was undergoing another kind of upheaval. A soaring international market changed the way art was sold and validated. A select group of young, media-savvy painters acquired museum-grade reputations and six-figure incomes virtually overnight—leading to charges of careerism, fraud, and just plain

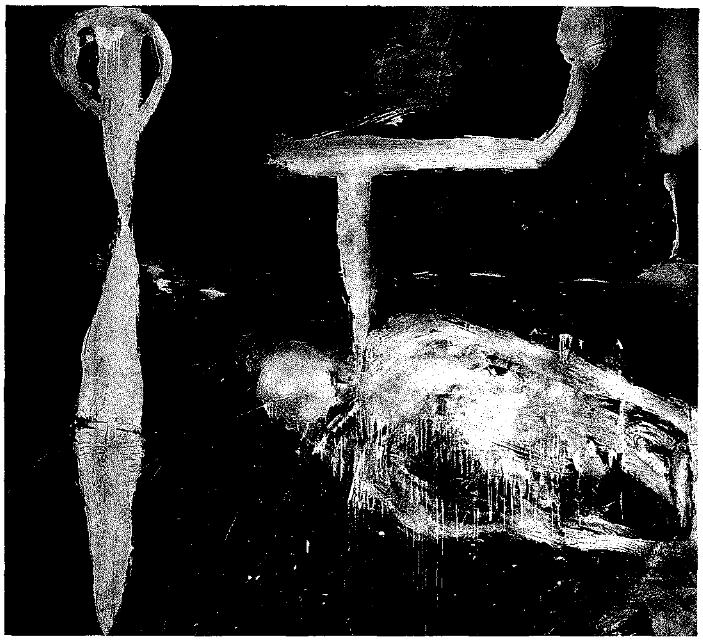
PHOTOGRAPH BY BRIAN SMITH

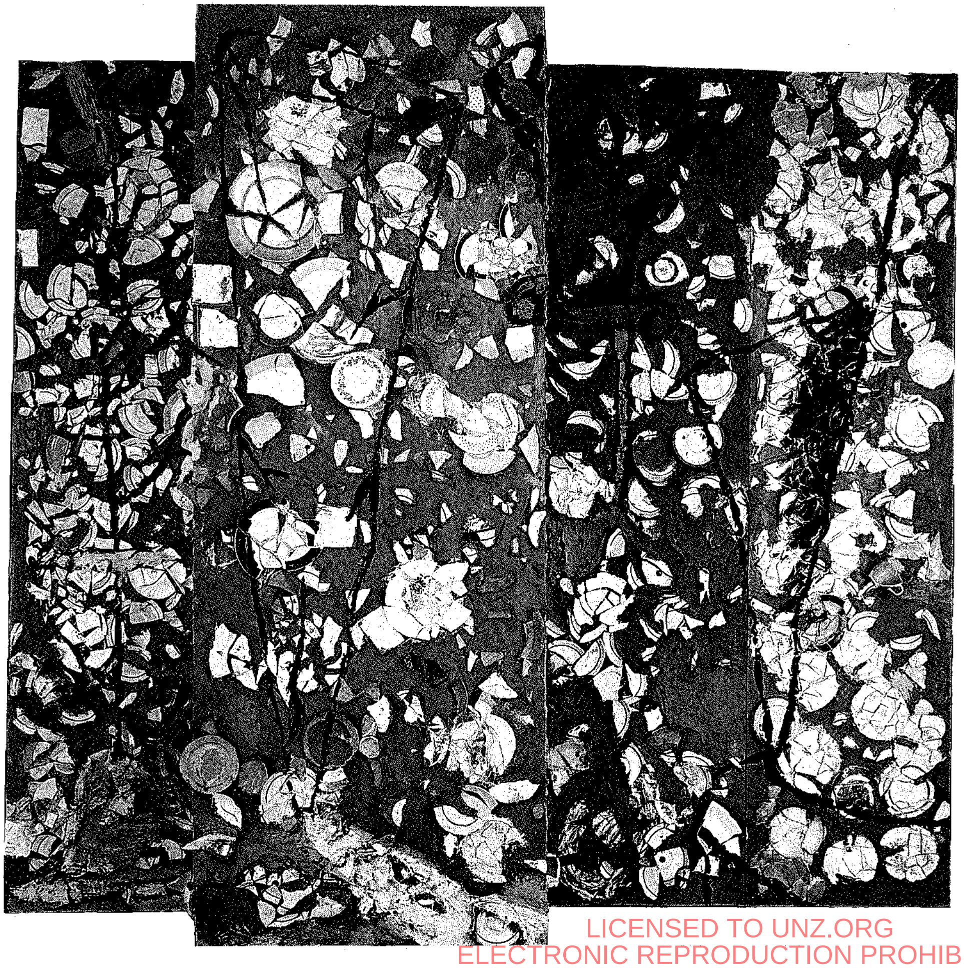
bad art-making. At the white-hot center of the debate, Schnabel drew fire not only for his work but for his accelerated success.

Schnabel's combativeness contributed to the uproar. He lashed out at his critics, squabbled with his dealers, mounted big, splashy shows, and proclaimed his genius to anyone within earshot. At times, he seemed more on display than his paintings. His prodigal way of life turned up in the pages of *Vogue* and *Vanity Fair,* and the media chronicled each turn in his tumultuous career—making it harder and harder to separate the persona of the artist from the anima of his work.

That should be easier these days. The overheated climate of the art world in the eighties has cooled, and Schnabel has distanced himself from New York. Though he still keeps an industrial-strength studio in the West Village, he's spent the past three winters in Palm Beach painting outdoors and keeping out of trouble. Now, after a two-year hiatus, Schnabel is showing his paintings again at Pace Gallery (three shows in all at the uptown and downtown branches running through June 26), and the critics should get their clearest look at his work since he first exploded on the scene, in 1979.

Collectors are also getting a chance to reassess Schnabel's work. A number of his paintings were included last week in the contemporary sales at Sotheby's and Christie's, the first real test of his prices since speculators began leaving the market in 1990. Two of those paintings failed to sell. But the three most important works, auctioned at Sotheby's on Wednesday night, attracted surprisingly strong bids. *Bob's Worlds,* an early plate painting bought for $319,000, set an auction record for the artist. And *Maria Callas No. 4* also sold for $319,000, exceeding its high estimate by $40,000. These results and the reaction to Schnabel's Pace shows are bound to spur a reappraisal of his talent.





SCHNABEL'S EXPERIMENTS WITH ODD MATERIALS INCLUDED 1982'S *MARIA CALLAS NO. 4* (RIGHT, MADE WITH OIL ON VELVET), AND *THE PATIENTS AND THE DOCTORS*, 1978, MADE WITH PLASTER, OIL, PLATES, AND TILE ON MASONITE.

Whatever the verdict, it's not likely to slow him down. Schnabel not only thrives on controversy but has a genius for provoking it. "It's wonderful that the world fights Julian back," says Italian painter Francesco Clemente. "That's true for any artist, but especially for Julian. It adds mystery to the story. It adds depth to his work."

And no little aggravation to his life. Challenging convention is a full-time job for Schnabel—from wearing pajamas in public to making paintings too large to fit in anybody's home. His detractors claim that Schnabel is just playing the role of the romantic artist. If so, it's a role he's been playing since he was three. And it's a role that he's played in earnest. Even at the peak of his success, Schnabel never settled into a safe, signature style but sought new ways of working. That commitment may have cost him professionally. It certainly played havoc with his friendships and his marriage. "Art's always governed my relationships," Schnabel says. "I didn't intend it that way. That's just the way it is: Art first. Life second."

YOU'RE BREEZING DOWN South Ocean Boulevard in a white Bentley convertible with Schnabel, his stereo churning out a bluesy number that he coproduced for his friend and former assistant, Brian Kelly. He wheels into his current outdoor studio—three of Palm Beach's ritziest acres, tucked between Lake Worth and the Atlantic—and you survey the lot. At the opposite end, propped against palm trees, two huge, sail-like canvases billow in the breeze from the lake. Schnabel eases the Bentley down the sloping lawn and parks in front of one of them so you can listen to the music while you look at the painting. Closer up, you can see the thick layers of paint and scrolls of color scudding across the surface. "Everything gets sucked in,"

Photograph top, by Zindman/Fremont.

Schnabel says in a reedy voice. "Emotional turmoil, relationships, as well as the landscape and the light. Everything. What you get is an intense dose of life."

What you're getting right now is an intense dose of Schnabel—and it's not unpleasant. Schnabel is a born teacher: patient, plainspoken, resourceful. "Look," he says.

He jumps down from the Bentley, moving with a big man's grace. He's a curious blend of the Gothic and the romantic: fine, almost prissy features; a three-day growth of beard; broad, soft shoulders; and a magnificent girth that bellies out like the sculptured surface of one of his plate paintings.

"Look," he says, gripping you by the arm and positioning you in front of the canvas. "See how that purplish form over there resembles the curve of the shoreline? See how that green color there picks up shadows on the grass? It sort of looks like it could be a landscape, doesn't it?"

WITH STEPHEN AND ANDREA IN 1956, AND AS A MOODY YOUNG ARTIST IN 1973.

You nod.

"But it isn't a picture of a landscape. It isn't a picture of anything," he says. "It's a slice of another world, a physical fact, and you're on the outside." He walks over to the canvas and rattles its frame. "See how it's constructed: It's physical. But at a moment, all of its physicality seems to disappear when you have to digest its pictorial content."

Just as he says, canvas and paint seem to dissolve, and you feel yourself being drawn into some indeterminate space floating just behind the plane of the picture. You begin to wonder then: Could this jolly fellow teaching Composition 101 really be the raging bull you've heard and read so much about?

"I'm as close to Picasso as you're going to get in this f---ing life," Schnabel says a little later. "Everyone wants to be the greatest in their life, but only one person can be that." He adds, "It's quite a responsibility for someone to think they can be that. The power and strength that comes with that is tremendous—and so is the amount of antagonism and jealousy."

"I DON'T THINK I HAVE A BIG EGO," SCHNABEL SAYS. "MAYBE IT'S SO BIG I DON'T NOTICE IT."

You might think so. Out of its cage, the beast of Schnabel's ego is monumental, yet so guileless that even he seems unaware of it. "I don't think I have a big ego," Schnabel says. "Maybe it's so big I don't notice it."

Others have no trouble spotting it. Indeed, some have trouble seeing past it. "The problem with Julian is he does these big, stupid shows," says painter Brice Marden. "He doesn't put himself across seriously. They're these big, manipulated events about the strivings of an artist, events like a boxing match or a rock concert. It's a confusing take. He himself becomes part of the issue."

But for others, Schnabel's grandness is an essential part of his art. "He always feels very excessive, full of fantasy," says painter Cy Twombly. "He has a great sense of drama and atmosphere, of the placement of the whole stage. It's very exciting, a painter of his force."

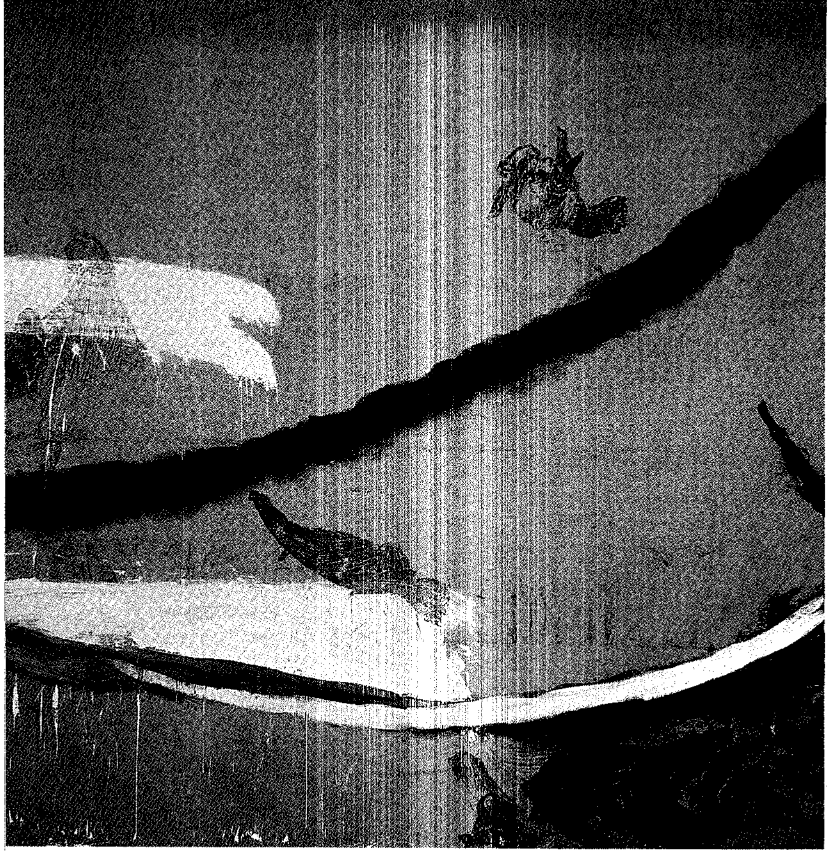
Ingrid Sischy, editor of *Interview* and a friend of Schnabel's, agrees. "Julian's capacity to take wild leaps is amazing," she says. "He can just throw something in a painting and keep pushing it until it works because he has that grand belief in himself. But it also gives him that childlike thing of not being able to edit himself."

Clearly Schnabel has cut out some critical faculty in his brain—hot-wired his perceptions to the canvas—so that even when he's not working, words, feelings, thoughts come bubbling out of him like paint. Schnabel's conversation is pure expressionism: flat, emotive, at times cartoonish, almost always contradictory. "Don't listen to what he says," warns Mary Boone, his former dealer. "Look at what he does."

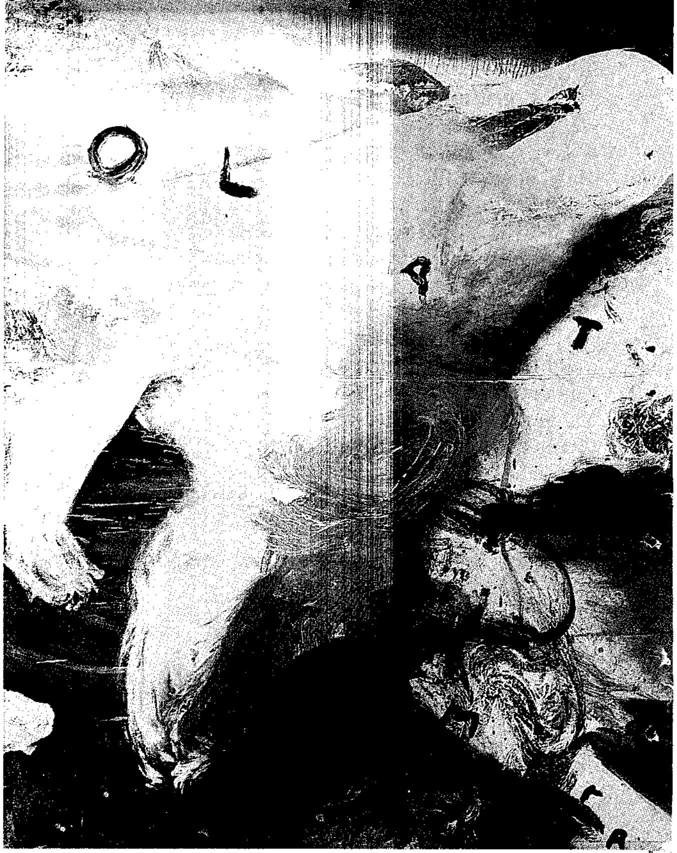
So you sink back into the Bentley's leather upholstery, take another spin around the studio, and enjoy the show: Art by Schnabel. Music by Schnabel. Lighting by God.

"We'll come back later when the light's better," Schnabel says.

SCHNABEL THE ARTIST SEEMS TO HAVE sprung whole from his imagination. He has a brother, Stephen, and a sister, Andrea; he's the youngest by nearly nine years. Schnabel grew up in a middle-class Jewish neighborhood near Flatbush. His father, a meat wholesaler, emigrated from Czechoslovakia with a rudimentary education. His mother, Esther, had a lively interest in the arts, but the wall space in the Schnabel household



THE END OF SUMMER II (1990).



OLATZ MIRA (1991).

was reserved for college diplomas and family photographs.

A chubby, high-strung youngster with a habit of biting his nails, Schnabel lived in a private world centered on art. He wasn't keen about his studies or sports and had a hard time making friends. Instead, he spent long hours stretched out on the kitchen floor sketching and painting. A fourth-grade report card from P.S. 238 that observed, "Julian makes uncalled for remarks and laughs uproariously at his own jokes which are not always funny," also noted his aptitude for art and asked whether he was getting encouragement at home.

It needn't have. Esther Schnabel was devoted to her youngest child and indulged his rarefied sensibilities. "I was very close to my mother," Schnabel says. "We'd go on outings, eat in French restaurants. She'd take me to museums. We'd have our little tête-à-têtes, go shopping together. My mom was my best friend as a kid."

When Schnabel was fourteen, his father moved the family to Brownsville, a small Texas city near the Mexican border, where he'd bought into a resale-clothing business. The bleak landscape and callousness of his new schoolmates left Schnabel feeling alone. "I felt like I was the only Jew in Brownsville," he says. "I never joined any clubs at school, never had a date. I didn't even go to my senior prom."

Life opened up for Schnabel as a fine-arts major at the University of Houston. He lived off-campus in a studio over Fast Eddie's Beauty Parlor and earned spending money working at Rembrandt's Paint Factory—a topless bar—painting glycerine Mickey Mouse cartoons on the breasts of the dancers who performed there. His own canvases were typically large and theatrical—eccentric portraits surrounded by ribbons of flat color—drawn with more energy than control.

"He seemed to be trying to locate himself in his society," says Richard Stout, one of his teachers. "A lot of his subjects had to do with women, with himself, with party scenes."

Schnabel began seeing photographer Jean Kallina, then an arts major at the neighboring University of St. Thomas. "I felt like he was the smartest guy ever," Kallina says. "I knew that he was going places. Not that he was so worldly, but he was very ambitious. I remember thinking, This guy's an artist. Everyone else was just in school."

By and large, the faculty agreed—though at one time or another, Schnabel butted heads with most of his teachers. "His work was always arresting and direct," says Stout. "He felt he deserved everything and never felt ill-equipped to do anything."

AFTER GRADUATING IN 1973, Schnabel entered the Whitney Independent Study Program (in his application, he inserted slides of his work between slices of bread to gain attention) and moved to New York, where he flung himself into the artist's life. He lived in a succession of cheap lofts, drove a cab, and, when he wasn't working, stormed the downtown bars: Max's Kansas City, the El Quijote at the Chelsea Hotel. Older artists on the scene remember Schnabel as talented and pushy, a young painter on the make.

There was nothing ingratiating about Schnabel's work, however. Measured against the cool, cerebral look of seventies art, his rough paintings must have seemed like the clumsy efforts of a neophyte, which, to a certain extent, they were. "People thought I was kind of weird," Schnabel says. "Ivan Karp saw a picture I made of a dog in a revolving door and told me he already had a dog painter. Then Dorothy and Herb Vogel"—prominent minimalist collectors—"came by and a painting fell on Dorothy's head. The painting still has a dent in it."

Schnabel spent the winter of 1975 in Galveston, where he painted *Jack the Bellboy (A Season in Hell)*. He'd just split up with Kallina for what he thought was the final time, and the painting's imagery reflects his despondent frame of mind: A disembodied plaster head, its features whited out, hovers tenuously in front of a mustard-colored wall that covers the picture plane, squeezing out light and air. Scratch marks on the wall record the slow passage of time and the impossibility of escape. Even the windows that score the top of the wall are opaque, encased in shadows that assume palpable, menacing shapes.

But *Jack* is more than a mood painting. It's also one of Schnabel's earliest uses of

Photographs courtesy of the Pace Gallery.

sculptural devices to bolster his theme. He gouged out the window slots, thickened the pigment with joint compound, and pushed through the picture plane with bricks of brown paint. Instead of making a picture of a wall, Schnabel created a fragment of the wall itself.

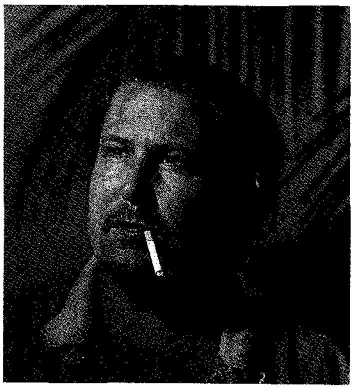
From that angle, the image of *Jack* sinks into the background of the painting and the viewer takes his place. Just as Jack couldn't escape his metaphorical prison, the viewer can no longer penetrate the picture plane and is forced to confront his own perceptions. The title underscores the irony: The traditional role of the bellboy/artist is, of course, to ease the entry of the client/viewer into a new environment. Schnabel knew he had hit on something with *Jack,* but he wasn't sure what. In fact, the picture made him nervous, and he put it aside for the next two years.

"PEOPLE WHO SAY THE EIGHTIES WERE A DRAG DON'T KNOW WHAT THEY'RE TALKING ABOUT."

BY THE TIME SCHNABEL returned to New York in late 1976, SoHo had become a world-class art market and downtown was jumping. "There was a real feeling of freedom and audacity about it, a kind of lunatic energy," Schnabel says. "It was a society outside society."

Typically, Schnabel placed himself at the center of the action. He got a job cooking at the Ocean Club, a downtown hot spot where Ellen Barkin and Glenne Headly were waiting on tables and John Cale, David Byrne, and Lou Reed might jam on a given night. Then he moved to Locale, another artists' hangout, where he traded food for art with customers like Carl Andre, William Wegman, Gary Stephan, David Salle, and Ross Bleckner.

It was a creative time for Schnabel. Painting was in disrepute—thanks to reductionist trends that seemed to value the art idea over the art object—and many young painters had switched to music or performance art out of frustration. But Schnabel barreled ahead, and by 1978 his persistence had begun to pay off. Holly Solomon included one of his paintings in a group show, and other dealers, sensing a shift in attitudes, were looking him over. Among them was Mary Boone, then a 26-year-old novice with an uncanny eye, a good business sense, and an impressive Rolodex.



IN PALM SPRINGS.

"I was taken aback by my immediate attraction to his work," says Boone, who became arguably the most influential contemporary dealer of the eighties. "I told him it takes me a long time to make a commitment, but that I wanted to do something with him. He called me two nights later and told me another dealer wanted him." Boone agreed to represent him on the spot.

That summer, Schnabel toured Europe with fellow artist Bleckner. While in Barcelona, they looked at the work of the eccentric architect Antonio Gaudí, who decorated his surfaces with mosaics made of broken crockery. The two then had lunch in a quaint seafood restaurant, and later, back at their hotel room, Schnabel complained of nausea. "He said he felt like throwing up the whole meal and making a painting of it—the food, the plates, the forks and knives, everything," Bleckner remembers. "I told him that I thought it was a great idea."

Schnabel didn't need any encouragement. As soon as he got back to New York, he constructed a Masonite relief that matched the proportions of the closet in the Spanish hotel room he'd shared with Bleckner, bought a batch of secondhand plates and cups from the Salvation Army, then smashed them and attached the pieces to the surface with dental plaster and Bondo, an auto-body adhesive.

The paintings evoked a variety of reactions. For Marden, the protruding shards brought the surface image right out into the viewer's space. For Clemente, they fractured Schnabel's lines in unexpected ways, recalling Pollock's splashes and drips.

Schnabel had also discovered a new, more powerful metaphor for expressing the tension between the physical and pictorial elements, a theme that he had first taken up in *Jack the Bellboy*. Up close, his plate portraits are bits of crockery, gobs of paint, patches of putty—the bricks and mortar of painting. Step back and the fragments resolve themselves into a striking, often delicately drawn image.

Schnabel made a series of plate paintings beginning in the fall of 1978. But when Boone gave him his first show, in February 1979, the paintings were not included. "It was his first exhibition, and I didn't want him to be seen as a gimmick painter," she says.

By the time Boone mounted his second exhibition, in November, Schnabel was known as a promising young artist. The show—which included Schnabel's first publicly shown plate paintings—established his reputation. Marden recalls that he couldn't take his eyes off the work. *New York*'s Kay Larson, then with *The Village Voice,* called it a "wild, wonderful tantrum of a painting."

NO ONE SEEMED LESS IMpressed than Schnabel. "He's always been incredibly self-assured," says painter Chuck Close, who first brought Schnabel's work to the attention of his current dealer, Arne Glimcher. "At one of the early shows, I told him how brilliant I thought he was, that one day he'd set the world on fire. 'I know,' he said."

Three months later, Schnabel began a romance with Jacqueline Beaurang, a 23-year-old Belgian film stylist working in New York. After a ten-day courtship, he followed her to Europe en route to the Venice Biennale, a prestigious roundup of contemporary art, where Schnabel was one of a handful of American painters who'd been invited to show their work. After relaying his intentions to her family, he proposed to her in a parking lot in Ravenna. They were married that summer at Beaurang's home and returned to New York, where they set up housekeeping in Schnabel's 20th Street loft.

By 1981, Schnabel had outgrown Boone's gallery. Her small space could no longer accommodate his output of large paintings. What's more, his growing reputation had drawn the interest of Leo Castelli, New York's most powerful dealer. Castelli and Boone agreed to co-represent him, and a dual show was arranged at their neighboring galleries that spring. The art world was stunned. Dual exhibitions were then rare, if not unprecedented. More important, though, Castelli had not taken on a young artist in more than a decade. "I went in, and it was like when I went to see Jasper [Johns] in '57, or [Frank] Stella in '59," Castelli told *New York* in 1982 about his first visit to Schnabel's studio. "It was a *coup de foudre.*"

Schnabel was uncharacteristically anx-

Photograph by Brian Smith/Outline.

ious before the show—he broke out in a rash the day of the opening—but the show was an unqualified success. The paintings were presold to an impressive roster of collectors and museums, and the critics liked what they saw. Hilton Kramer, then with the New York *Times*, wrote that Schnabel was "at times a painter of remarkable powers," and the *Voice*'s Peter Schjeldahl termed his efforts almost heroic. "Schnabel would be the Francis Ford Coppola of art if one could picture Coppola with all the studio heads, distributors, and other moguls on his side," he wrote. "He is in a state of total success."

Even before the Boone/Castelli show, *New Yorker* critic Calvin Tomkins worried about the effects of the attention that young painters were getting. "A waiting list for an artist on the threshold of a career is something new, and it puts a lot of pressure on the traditional need to take risks, make mistakes, and explore fresh territory," he wrote in late 1980.

But Schnabel's success seemed to embolden his art. He poured a large part of his income (he made less than $100,000 that year) into his studio and stepped up the pace of his painting. He also expanded its range, appropriating new styles from surrealism to neoclassicism, and experimented with novel materials: wood, velvet, cowhide, tarpaulin, linoleum, aluminum. He began painting outdoors, making sculpture, and building furniture.

His life was expanding in other ways as well. Just months after the Boone-Castelli show, Jacqueline Schnabel gave birth to a daughter, Lola. Their second, Stella, followed a year later, and a son, Vito, was born in 1986. Meanwhile, the couple bought the apartments below theirs and next door, and in 1984, with his income approaching $1 million, Schnabel added a country house with an outdoor studio in Bridgehampton.

> **"I WAS COMMUNING WITH THE PAINTING THE WAY YOU CAN'T WITH PEOPLE. THAT SAVED ME."**

SUDDENLY, SCHNABEL seemed everywhere. There were one-man exhibitions at the Stedelijk Museum in Amsterdam, the Museum of Contemporary Art in Los Angeles, the Tate Gallery in London—rare for an artist so young—as well as shows in Zurich, Paris, Rome, and Tokyo. As the dominant figure of a new wave of so-called neo-expressionist painting, Schnabel began meeting people in the intersecting worlds of Hollywood, advertising, fashion, and popular culture and showing up regularly in magazines like *Time* and *Newsweek*. "Those years were like a party of the world," Schnabel says. "There was an immense amount of animosity, but who cared? It was a wonderful time. All those shows going on in Europe. It was a very exciting time to be alive. People who say the eighties were a drag don't know what they're talking about."

But the years of ascent were also larded with bickering and controversy. The proclamations of genius, Schnabel's belligerent attitude toward critics, his competitiveness with peer artists—traits that may once have seemed comical or even brave—became abrasive when cloaked in success.

A telling story from that time involves David Salle, one of two or three young American painters whose stature then rivaled Schnabel's. Good friends at the time, the two artists agreed to swap pictures. Salle delivered his first, and Schnabel hung it in his bedroom. But he told friends that it didn't hold up; he was going to make it better. Shortly afterward, he invited Salle over to his studio to unveil the picture he had promised him. It was a portrait of Salle, drawn in bright-orange paint over Salle's canvas.

Schnabel took an even blunter tack with his critics. He feuded publicly with *Time*'s Robert Hughes and hectored other reviewers. For their part, the critics gave Schnabel a rough ride, the vehemence of their attacks varying directly with his commercial success.

Shortly after the Boone/Castelli show, Hughes began dismissing Schnabel's plate pictures as "lumpen expressionist jumbles of sticky paint and broken crockery." By mid-decade, Kramer, Larson, and Schjeldahl had all revised their early praise for him. Some of their criticism touched on Schnabel's technical skills, but mostly it centered on the bombast and pretension of his work, what Larson called his "gluttonous eagerness to assimilate every technique, every object, and every idea within reach."

The critics also addressed Schnabel personally. As early as 1982, Roberta Smith, writing in the *Voice*, called him a "prime-time enfant terrible" and chided him for bringing a "circus-like atmosphere to his art and his career." Smith was indignant because she believed in Schnabel's talent, but others soon began taking shots at the artist because they didn't. A 1985 *Vanity Fair* story referred to an accompanying Helmut Newton photo: "Behind the overblown ego demanding attention, the big-shot artist, the macho undershirt, we glimpse the little boy who needs a mother's love."

Schnabel also got fed up with what he called back-room intrigue, and in 1984 he moved uptown to the stately Pace Gallery. "He had it very good here with Mary and me," Castelli told the *Times* shortly afterward. "But he wanted to be King Kong; he's arrogant and imbued with self-importance. He felt that at Mary's and my gallery the competition from others was too strong."

BUT DESPITE THE TURMOIL, Schnabel kept making more money. A Schnabel plate painting, *Notre Dame,* bought in 1980 for $3,500, had sold at auction in May 1983 for $93,000, and the prices continue to climb. Fueled by the soaring financial markets, the demand for art began attracting speculators and driving the price of paintings to artificial heights. "People started coming in for investment in the late seventies," says Pace's Arne Glimcher. "We never saw that before, buyers with a commodity-trader mentality. Indeed, many of them were commodity traders."

Schnabel won't say how much he makes, but it's possible to know the broad strokes. An eight-by-ten-foot painting runs about $150,000, according to Bruno Bischofberger, Schnabel's European agent. What's more, Schnabel is prolific. By his own estimate, he finished some 36 paintings last year. Almost half of those went to museums or the artist's private collection, but Schnabel also makes sculpture, commissioned plate portrait, and prints. Says Schnabel, lifting a line from his favorite movie, "Hyman Roth is still around because he always made money for his partners."

One partner he couldn't make happy, however, was his wife. "It was difficult to deal with everything—all the fame, attention, criticism," Jacqueline says. "I felt in the shadow, everything revolving around him. Inside, I felt it was closing up on me."

At first, she assumed that the tumult was temporary. But even after his career leveled off, the maelstrom surrounding Schnabel continued. There were always fifteen for lunch and dinner—artists, musicians, film stars, the workers who helped him remodel the house in Bridgehampton, anyone with an interesting

WITH NEW MUSE AHN DUONG.

idea or a special need. "He never shut down," Brian Kelley, Schnabel's friend and former assistant, says. "If people came over, they felt welcome to stay until he went to sleep. People got included all the way."

Schnabel's friends acknowledge his generosity. In spite of his competitiveness, he's been instrumental in promoting the careers of several artists, and he's especially accessible to young painters. "He wants to be the don, he wants to be the Godfather," Jacqueline says. "He's fascinated with that movie—he used to watch it over and over. He even named Vito after the guy. It's not the crime side. It's the family thing. One comes to him for favors, and they love him for it."

Those favors carry a price. Even in his closest relationships, Schnabel can't seem to stanch his impulse to create and control. Friends say that he comes to their homes and rearranges their furniture, takes them to restaurants and orders their food. "He always wants to add to my pictures," says Clemente. "He'll say, 'How pretty some ocher yellow would look here.' He's right, of course; it would look pretty. But in my case, I'm not so interested in that."

Clemente, who values Schnabel's criticism, finds his self-absorption comically sweet. To Jacqueline, however, Schnabel's generosity became overpowering. "He was taking care of me like a princess. He even called me Princess," she says. "He didn't want me to do anything. If I'd go out to buy groceries, he'd think I was leaving him. In some ways, he's the most insecure man. He's always surprised when someone likes him. He tries to keep people from leaving by making himself indispensable to them."

The more Jacqueline tried to gain some control over her life, the more Schnabel felt she was withdrawing from him and tried to intervene. "I kept trying to please her, and that just drove her crazy," he says. "I built a pergola for the house in Bridgehampton, and that drove her crazy. I wrote a book [*CVJ*] in which I tried to rehash our lives, and that drove her crazy. I felt like I was the last guy on earth who would be attractive to her, but I was going to try and try and try."

Ironically, Schnabel, who would have done anything to save his marriage, was being asked to do the one thing he couldn't do: nothing. "I thought he was great, and I loved his painting," Jacqueline says. "But I had to choose between dying and losing him. He put me on a pedestal. I was locked on a pedestal, and I just wanted to be a person."

BY 1987, HIS MARRIAGE IN tatters, Schnabel began living part-time at his studio. That summer, he moved out to Bridgehampton with his family, but his growing estrangement from Jacqueline became unbearable. "I was ready to kill myself," he says. "I just remember sitting around the back of the studio at Bridgehampton getting lower and lower, more remote. My self-esteem was subterranean."

An impulsive trip to Italy with his younger daughter, Stella, snapped him out of his depression. And a retrospective of his work at the Whitney that November diverted him. So did meeting Anh Duong, a Paris-based fashion model whom Schnabel began seeing that winter. But as always, he vented his frustration through painting. "I was lucky to have my work to escape," he says. "I was painting my displaced feelings, communing with the painting the way you can't with people. That saved me."

The next summer, he rented Andy Warhol's Montauk estate and set up an outdoor studio next to the ocean. By then, he had turned the dissolution of his marriage into myth, a darker version of Odysseus and Penelope that became the emotional center of *Cheers for an Empty Glass,* a series of nineteen sixteen-by-sixteen-foot paintings shown later that year in Bordeaux. "The pictures were like *The Odyssey,* different stations of that voyage," Schnabel says. "The coast of Montauk was like the coast of Ithaca. It became some epic tale: Odysseus and Penelope not getting together."

The imagery in the painting is mainly abstract, however. Schnabel tried to depict his themes of desire and loss through formal elements—size, space, an economy of means—that spelled a new direction in his work. He stripped away the armor-plated surfaces of his earlier work, exposing raw, weathered patches of canvas. And he developed a more spontaneous way of painting. "Working on such a huge scale was very liberating," he says. "There's a great freedom in making big paintings—huge images, large marks—using your whole body instead of just a snap of the wrist. Your body becomes like a paintbrush, and the mark is bigger than you can see, an act of faith."

He began to relax in his new relationship as well. After being with her constantly for the first six months, he encouraged Duong, who had once painted, to take up art again (she had her first show

Photograph by Brian Smith/Outline.

at Sperone-Westwater last year). “I enjoyed Anh's work,” he says. “We have a different way of relating. It's nice when you enjoy it and don't feel you have to control it. I put women on a pedestal before. Now I don't, and I'm glad. I'm getting more what I want. People can't take all that love, even though it's flattering.”

SCHNABEL'S NEW PAINTINGS reflect this change, and continue many of the directions begun with the *Cheers* series from the summer of 1988: scale, liberating space, and free composition. But the imagery is more abstract, the palette simpler, and the mood is softer, more ephemeral than in his previous work. “They were made with a different palette of feelings,” Schnabel says. “I was tormented in those days. It does seem like those paintings were linked to feelings about women, involved with notions about love.”

“MY WORK LOOKS LIKE IT DOESN'T CARE IF ANYBODY LIKES IT OR NOT OUT THERE NOW.”

Female inspiration is not absent in his new work. (Several of the paintings at Pace even contain the name Olatz—a Basque friend who became a kind of muse for the series.) But it no longer provokes the clenched, obsessional feelings expressed at times in his earlier pictures. “My work looks like it doesn't care as much about women now,” he says. “It looks like it doesn't care if anybody likes it or not out there. When I was younger, I cared much more about my work being accepted. I couldn't imagine how someone could like me if they didn't like my paintings. What I finally found out: If people are going to love you, it's not on account of how many things you do for them.”

The critics may never love Schnabel, at least not in this generation. But his influence is hard to ignore. “I see certain things in terms of Julian,” Brice Marden says. “When I'm driving up Eighth Avenue and I see those tarps hanging off the buildings under construction, I think, Get Julian. Anytime an artist can make you see something or take something you see and make it his own, you can't deny him.”

These days, Schnabel lives and works deep in the West Village, in a four-story former chemical-treatment plant just a few blocks from his family. Though he and Jacqueline are separated, they remain best friends, and Schnabel's children see him nearly every day.

“The house is one of the dominant untold images in Julian's work,” Clemente says. “Someone once told me, ‘If you took apart a Schnabel painting, you could reassemble it and build a house—with walls, roof, a table in the middle and a kitchen.’ ”

Schnabel has done just that at the home he shares with Duong. His mezzanine apartment juts out into the soaring industrial space of his studio, with its vaulting skylights and bare concrete walls. The windowless interior rooms are swathed in rich materials—eighteenth-century silk-brocade curtains, Moroccan silks, an Aubusson rug—and infused with moody, old-masterish light. The furniture is a mix of different styles and periods (a French Empire daybed, a cowhide chaise), the objects surreal (a matador's “suit of lights” displayed on a freestanding base, a bear's skeleton on top of a concert grand), and there's art on every surface and wall: Clemente, Twombly, Man Ray, Picabia, Picasso, and, of course, Schnabel.

“When I first saw Julian's studio, it was like a set out of *Citizen Kane,*” Ahn Duong says. “It's how a man would build his own world in a very specific and daring way, someone who's not afraid to be himself completely. In what he looks at, what he eats, how he lives—each detail is very well selected.” Even when he moves down for a month to the house he rents in Palm Beach, Duong says, he selects a trove of paintings and artifacts from his Long Island warehouse and ships them ahead to Florida.

“I feel like I'm facing some horror we all have,” says Schnabel. “It has to do with loss, death, and I have to make myself totally comfortable to look at it. That may seem escapist, but I'm escaping mediocrity.”

Mediocrity is Schnabel's bane. When he stays at hotels, he throws sheets over the furniture and turns the pictures upside down. He practices the same alchemy in his art, redeeming the disused and the banal. He paints on everyday materials, even the velvet associated with roadside portraits of Elvis. He makes icons out of wax and wadded rags—everything gets included: water stains, weather marks, grit, peach pits, pottery shards, broken plates, fragments of his Brooklyn-Brownsville boyhood. “Julian makes art for the same reason that certain human beings have to leap out of where they come from,” Ingrid Sischy says. “He has a need to physically make another kind of environment.”

BACK AT THE STUDIO AT dusk. The sun cuts a swath across the lake and runs up the lawn where Vito and Stella, now five and nine, catch grasshoppers in the gold light. Farther down by the water's edge, their father, bare-chested, wearing striped Sulka pajama bottoms, paints facing the light. Behind him, propped on a chair, a boom box is playing Van Morrison, like a soundtrack from Schnabel's life: “Money doesn't matter tonight/Sure didn't matter yesterday.”

Schnabel paints with his hand, laying down tracks and swirls of color with the flat of his palm, sculpting abstract forms with a crooked thumb. Every few moments, he steps back from the canvas, surveys the developing imagery, then reacts, at times extending his previous idea, at times paring it back with a putty knife. There seems to be no blueprint, no plan—at most a feeling for a certain color or rhythmic effect.

For a while, he works quickly, without hesitation, the images multiplying and mutating on the canvas like a small organism. A green cylinder invades a white blob, roughly the shape of Africa, and expands into a black funnel. “It's funny how the pictures take on a life of their own at a certain point and I just follow along,” he says.

Schnabel keeps two assistants hustling, mixing and bringing him jars of paint, setting up the ladder he needs to reach the upper third of the ten-by-fifteen-foot canvas, removing his sunglasses and holding up his pajama bottoms—Schnabel's hands are full of paint. At one point, he trips over backward and lies in front of his picture momentarily beached, his belly curving into space. But then he pops back up, refusing offers of help. “Whenever I'm painting and I'm really into it, I fall,” he says. “It's a good sign. I think all the great artists must have fallen when they were painting.”

The sun is almost down now. A motorboat drones on the lake, and the water turns briefly silver, then to slate. Schnabel's palette seems to be darkening also—evergreens and purples. “It's wild,” Schnabel says. “This painting is changing as the sky is changing. Look at the shadow of that island on the water, the way it makes a lump with the island. It's the same shape as this purple blob I made here.”

For a moment, Schnabel's canvas seems porous—the last slanting rays of sun, the landscape, the very shape of creation flooding onto its surface. It's an illusion, of course, a trick of the dissolving light. But it's a damn good trick. ■

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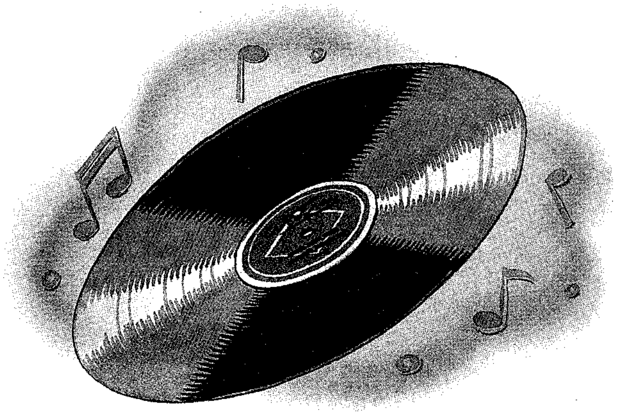


After 33 Years of Hits and Misses, Music's New Mr. Big Gets Into the Groove

By MARTIN KIHN

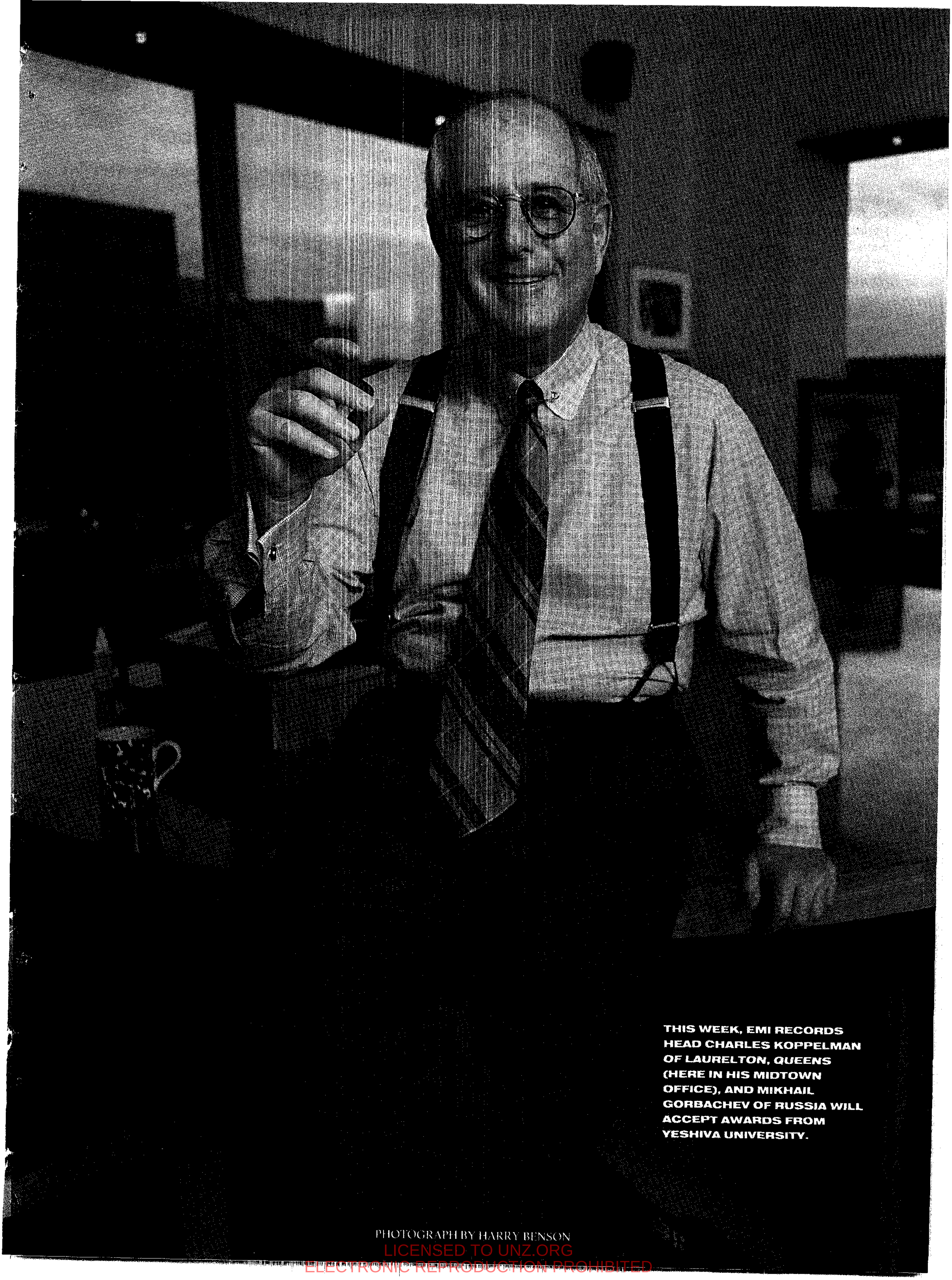
THE MUSIC BUSINESS IS FULL OF people who can't dance—but that doesn't stop them. It's early January, and the Ritz-Carlton near Palm Beach, Florida, has played bemused host to a three-day convention–cum–est session for some 70 survivors of a record-industry bloodbath. Just before Christmas, when the British-based EMI ingested both SBK Records and Chrysalis, the three labels had 350 employees. Now there are just over 200. These 70 are the ragged elite of the infant EMI Records Group North America. They're youngish, they're freeish, they're employed, and, by God, they're going to dance!

So dance they do—clasping hands, snaking through the Ritz-Carlton's grand ballroom in whacked-out jackets and dresses, stenciling frenzied figure eights into the rug—the whole room breathing and releasing pain.

Presiding serenely over the mayhem is a man whose impish grin might be childlike if it weren't pinned on with a fat cigar. He doesn't tan well, so the sun has made him seem boiled. In fact, with his oval body and baldish top, he resembles a sweet potato. A sweet potato poised to become the second-richest man in the music business.

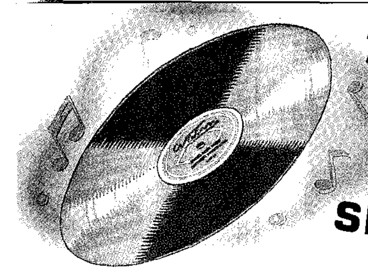
He is Charles Koppelman, but everyone—from his gardener to Madonna—calls him Charles. The man who exudes informality and easy charm is never Charlie, never Mr. Koppelman. He just may be music's new Mr. Big.

At the three-hour roast leading up to this moment of spontaneous combustion,



THIS WEEK, EMI RECORDS HEAD CHARLES KOPPELMAN OF LAURELTON, *QUEENS* (HERE IN HIS MIDTOWN OFFICE), AND MIKHAIL GORBACHEV OF RUSSIA WILL ACCEPT AWARDS FROM YESHIVA UNIVERSITY.

PHOTOGRAPH BY HARRY BENSON



Though Vanilla Ice is cool toward Koppelman, the world's first white rap superstar keeps producing new songs. SBK has no plans to put out an album anytime soon.

staffers were given gag gifts. Most were humiliating, but Koppelman got a red felt king's crown and cape. The award's presenter, a large promotion man who had been handed a copy of EMI's sexual-harassment policy as his gift, said, "Come up and get what you rightly deserve."

Koppelman bounced to the podium, threw the cape over his rounded shoulders, dumped the crown on his head, and started sucking a huge *faux* cigar. "You know," he smiled, "I already did."

Although it took decades for him to reach this room, Koppelman has indeed arrived. At 52, he has a net worth just shy of $100 million (though an upcoming deal may more than double that). Not bad for a career that began 33 years ago with a stint playing Yogi Bear on a novelty hit. He's spent most of his working life as a music publisher, quietly building assets and gaining clout—meanwhile producing songs for Barbra Streisand and Lionel Richie, among others, and discovering singer Tracy Chapman in a coffeehouse near Tufts University. After selling his publishing company for a startling $200-million profit three years ago, Koppelman began a record label that had one of the most successful launches in history. Its biggest triumph was Vanilla Ice, who recorded the first rap single ever to hit No. 1 ("Ice Ice Baby"). Vanilla Ice followed another coup: signing the coveted trio Wilson Phillips—two daughters of Beach Boy Brian Wilson and one daughter of Mamas and Papas singers John and Michelle Phillips. His label netted an estimated $60-million from Vanilla Ice and Wilson Phillips alone. Now, as chairman and CEO of EMI Records Group, Koppelman oversees the careers of Sinéad O'Connor, the Pet Shop Boys, Roxette, Slaughter, Queensrÿche, Smokey Robinson, Billy Idol, and about 40 other artists.

WITH TEEN FAVE WILSON PHILLIPS.

"Charles was always highly respected as a publishing guy and always recognized as having really great ears," says top music-industry lawyer Allen Grubman, who's done work for Koppelman since the early seventies. Grubman's clients, for whom he negotiates contracts, include virtually the entire record business, from Bruce Springsteen to Michael Jackson. "There aren't that many really creative people in our business, people who can recognize talent. You can count the guys who have it on the fingers of one hand. And this guy has it."

"He's like a walking shot of adrenaline," attests Brandon Tartikoff, the former head of NBC Entertainment who now runs Paramount Pictures. "In any meeting, any encounter, any phone conversation you have with him, you get pumped up about what he is doing for you, what you are doing for yourself, what we can possibly be doing together. In that sense, he's one of the more impressive entertainment executives that I've ever met. He makes me feel like an underachiever."

Hearing what people think of Charles Koppelman can sometimes resemble ascending into a heavenly choir. Employees talk movingly about lifesaving personal loans and hospital-room upgrades; colleagues launch into speeches on integrity, loyalty, and charm. And this week, Yeshiva University's Cardozo School of Law will give Koppelman its first Distinguished Achievement Award; sitting next to him on the dais, also to receive an award, will be Mikhail Gorbachev. Koppelman is either the Second Coming of Christ or the world's greatest actor.

Still, nobody's perfect in everyone's eyes—especially a man who's passed a few people on his way to the top. The most common salvo fired at Koppelman is that he champions bland and inoffensive pop music. Another complaint is that he spends far too much to acquire and market artists, driving up everybody's costs and decreasing the profitability of the record business. Yet another, related gripe is that he has a tendency to overhype. While zealous marketing seems to have done little to harm Wilson Phillips, it backfired for Vanilla Ice, who became a whipping post for comedians and critics virtually overnight. (Although Vanilla Ice is now cool toward Koppelman, the world's first white rap superstar keeps producing new songs. SBK has no plans to put out an album anytime soon.)

Whatever happens to Koppelman or to his artists, the EMI Records head is eternally sanguine. Watching his employees wend through the Ritz-Carlton ballroom, he lets his cigar go out. Then he stands and, cautiously at first, joins in the dance.

A FEW DAYS later, Koppelman descends from his office on Sixth Avenue to find Rocky Henderson, his driver of nearly a decade, holding open the back door of his black turbocharged Bentley. Bunny, whom Koppelman married 28 years ago, is sitting on the backseat speaking on the phone. She's a fast-talking, thin woman who looks fabulous in fur, does a lot of charity work, counts the notoriously prickly Barbra Streisand among her good friends, and says "huh" instead of "her." While the couple is driven downtown toward Madison Square Garden, Jesus Jones's "Right Here, Right Now" comes on the radio. They're an SBK band; Charles turns them up loud.

"He's always done that," Bunny says, putting the phone down and patting her husband on the shoulder. "He's involved with so many songs, he's always turning up the radio."

Those lucky enough or rich enough to have floor tickets for Knicks games are now allowed to enter through a side door at the Garden. "It's great they did this," Charles says. "Now it's like the L.A. Forum." He's right: There are Knicks girls at halftime, and Pat Riley, erstwhile coach of the Lakers, hovers morosely across the court. The Knicks start the night with a 20–9 record, but they play poorly—flubbing easy jump shots, disintegrating into self-doubt.

Koppelman's first-row seats are so good, he's been hit by three out-of-control players. If he hadn't gone into the music business, the executive says, he'd be coaching the Knicks. They'd probably be

Photograph courtesy of Charles Koppelman. Illustration by Ross MacDonald.

THE MUSIC-MEISTER WITH (CLOCKWISE FROM TOP LEFT) SLAUGHTER, TRACY CHAPMAN, VANILLA ICE, BARBRA STREISAND, AND GLORIA ESTEFAN AND SMOKEY ROBINSON.

doing better. "What's gratifying to me," he says as Atlanta pulls off an astonishing steal, "is that everybody here knows SBK, and a couple of years ago it didn't even exist. EMI, which was kind of a joke, wants me to make its initials as well known and respected as SBK." He watches as Patrick Ewing misses a lay-up. "You know, if you can't have fun in the music business, what business *can* you have fun in?"

At the game, Koppelman is in his element. Take the tickets. Nominally $150 apiece, they can't be had for money alone. First, you have to pass the Frank Murphy test. Murphy negotiates player contracts and acts as the Garden's social gatekeeper. Koppelman passed, of course: "He thought I'd bring in a lot of the kinds of people who'd attract attention," he says with barely disguised glee.

At each time-out, Koppelman stands and mingles. He chats with Allen Grubman and with longtime partner Martin Bandier, who founded SBK with him and now runs EMI Records Group's music-publishing arm. Someone asks Koppelman how he likes seeing his name on Tufts University's Koppelman Art Gallery, which he donated partly in honor of Tracy Chapman. "It's pretty neat," he says. "But *you're* used to seeing your name on *buildings*." The man he's talking to is Jonathan Tisch.

THE EIGHTIES ARE OVER, BUT NO one has told Charles Koppelman. Like Time Warner's Steve Ross, an executive he greatly admires, Koppelman lavishes high salaries and bonuses on pet employees. (He pays one of his general managers well over $1 million a year.) Every day, he draws on about ten Cuban Cohibas, each of which costs nearly as much as ten packs of cigarettes. His shirts are from Charvet in Paris. Fioravanti, whose clientele runs from corporate raider Ron Perelman to Las Vegas kingpin Steve Wynn, makes his elegant suits. His personal jet is a twelve-seat Gulfstream II. During the week, he and Bunny live at the Carlyle. These days, David Geffen's favorite architect, Charles Gwathmey, is designing a new place for the couple on the Upper East Side.

Then there is the house out in Roslyn Harbor, Long Island, a secluded seaside enclave for the quietly wealthy. Five stories, designed by Stanford White—a veritable vision in pink, with an attentive staff and an enormous Mitsubishi television set in almost every room. During the summer, five gardeners prune the shrubbery. On the wall in Koppelman's sitting room, there's a Leroy Neiman portrait of Charles finishing up a golf swing while Jack Nicklaus looks on admiringly. (Actually, Koppelman is a 21-handicap golfer; the best game he ever shot was an 81.) And scattered throughout the house are epergnes—elaborately ugly, vaselike centerpieces—because Bunny is considering writing the world's first book about them.

Downstairs, in one bathroom, there's a tray of napkins embossed with the names of all the Koppelmans—Charles, Bunny, Brian, Stacy, Jennifer. Brian, 26, whom Charles credits with actually finding Tracy Chapman, just started working for his father while attending Fordham law school at night. "His family's really the most important part of his life," says Stacy, 24, who's studying law at Hofstra. (Jennifer, 22, is a senior at Tufts.) Except during winters in Florida, Charles's parents live with him most of the year. There are at least five phone calls a day between Charles and Bunny, as many again hurtling in from the kids and their fiancés. An assault of family pictures. A crush of intimacy.

"I think that people basically are very impressed," says Allen Grubman of Koppelman's reputation as a family man. "He has this whole family thing that's been there forever. And he seems to be very loyal to his old friends." Don Rubin, SBK's head of artists and repertory, is a friend from Koppelman's college years. Gary Klein, now an EMI head of creative services and the producer of such hits as Dolly Parton's "Here You Come Again,"

Photographs: top left, Larry Busaca; top right, *Newsday*; bottom left, Yves Coatsaliou.

THE EXTENDED KOPPELMAN CLAN ON GRAMMY NIGHT, 1992.

has been a friend for 27 years. And Martin Bandier's been in business with him for seventeen years.

The Knicks lose, 109–94. But neither Bandier nor Koppelman seems particularly depressed. Ever since halftime, which the Koppelmans spent in a VIP lounge stocked with a free buffet and a very tan Tom Brokaw, Bunny has been chatting with activist Roy Innis, from the Congress of Racial Equality. He seems to have charmed her. At least, that's what she tells Charles as they walk arm in arm back to the waiting car.

She's talking fast—"You know, I grew up in a black neighborhood, I taught in a black school, so I felt right at home"—as the Bentley swallows her.

BUNNY KOPPELMAN WAS RAISED IN A tiny apartment over her father's drugstore in St. Albans, Queens. The old man had a bad back, which she inherited, but he did what he could. Still, it was a tough neighborhood. To her, Laurelton—on the Queens-Nassau border—was Beverly Hills.

Laurelton, of course, is where Koppelman was raised. Both he and his sister, Roz Katz, paint a picture of almost nauseating domestic ease: "It was really a great place to grow up," Katz recalls wistfully, "with a movie, an ice-cream parlor, and two schools." Their house, just off Merrick Boulevard, cost $500 the year the Japanese invaded Pearl Harbor. Dad commuted to a Manhattan printing company, and when Charles was thirteen, Mom went to work as a secretary so the kids could go to college. "We were their whole life," Katz says. "Everything revolved around us. We had a real strong sense of security—that our parents were behind us no matter what. And Charles always seemed to be the one that was in the middle of everything. Quietly—because he's not a loud guy."

Although he was forced to play the piano, Charles's only real interest was sports; he'd play stickball and basketball and organize games for the neighborhood kids. He was also a comedian, coming down to dinner one time dressed in drag, with a kerchief around his head. Once, when he broke a window and the neighbors complained, Koppelman's mother grew so incensed that the window had been in the way of her son's ball that, for many years, she wouldn't speak to them.

Banking on becoming a physical-education teacher (his mother told him it was a secure job), Koppelman entered Adelphi University on Long Island. Overnight, his world changed. With a couple of his brothers at Alpha Kappa, one of whom was Don Rubin, he formed a singing trio, the Ivy Three. One day, Koppelman called Rubin and told him they had an audition in the city. "So we get to the Brill Building," says Rubin, "and he says, 'I gotta go up and make sure they're ready for us.' About an hour later, he comes down and says, 'There were a couple of problems, but I straightened it out.' We have the audition, we get the contract. Afterwards, I find out from Charles that we really never had an audition." He'd gone knocking on doors and found Shell Records, owned by a dentist from New Jersey.

The group's only hit was "Yogi," a spoken novelty record about the cartoon bear; it peaked at No. 8. "I did get a taste of that rock-and-roll frenzy," Koppelman admits. "I went from bowling at the Green Acres bowling alley on a Tuesday to being on the Saturday-night Dick Clark show. It was like the furthest thing from reality." And while touring the Catskills with the group, Koppelman ran into music impresario Don Kirshner on the basketball court at Grossinger's. This led to an audition in New York, and Kirshner signed Koppelman and Rubin—whose performing careers had by then taken a nosedive—as songwriters. The pair earned $25 a week alongside such luminaries as Neil Sedaka and Carole King. In 1963, Kirshner sold his company and offered to elevate the pair to management. "I think he was politely telling us we were never going to make it as artists," says Rubin.

Their salaries skyrocketed to $125 and then $175 a week, at which point they proposed to their girlfriends. No longer worried that her son would starve for his art, Koppelman's mother spent the money she had been saving for him on a new set of living-room furniture. In 1964, Rubin and Koppelman went out on their own, intending to concentrate on music publishing and also produce records for other labels to distribute. Music publishing, which involves the ownership and administration of song copyrights, had long been the unglamorous stepchild of the music business. Koppelman says he chose publishing over a record label because all the publishers he saw had tans and smoked cigars. It was a neglected business: "I had a clear field. It was a piece of cake." His biggest success of this era was the Lovin' Spoonful.

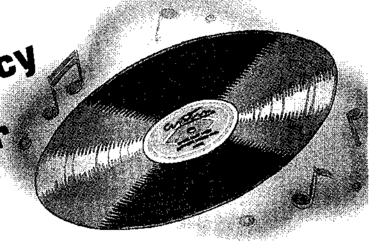
Four years later, Koppelman and Rubin sold their company for $3 million. "I thought I was a millionaire," he says, "but I was at that time leading a life-style I could barely afford." Problems with the sale reduced Koppelman's payday to about $500,000. Contractually barred from re-entering the music business for a time, he started Homeowners Emergency Services, a kind of on-call-handyman company whose employees were required to wear mustaches. Subcontractors stole a lot of his equipment, and Koppelman went on *To Tell the Truth* to joke about it.

Before he knew it, he'd been out of the music business for a year and couldn't get back in. He decided the only way to restart his career would be to go to work for somebody else. So in 1971, he took a job as the head of CBS's music-publishing arm. The $35,000 salary didn't even cover his chauffeur and car payments.

"I think Charles has got imaginative intensity, drive, and genuine enthusiasm

Photograph by Fred Marcus.

"Was I lucky that my son went to Tufts and heard Tracy Chapman? Was I lucky that the guy walked in the door and gave me the Lovin' Spoonful? You bet I was."



combined with a great deal of personal warmth," says Clive Davis, then head of CBS and now president of Arista Records. "I don't think one sees these qualities together much in any business, let alone music."

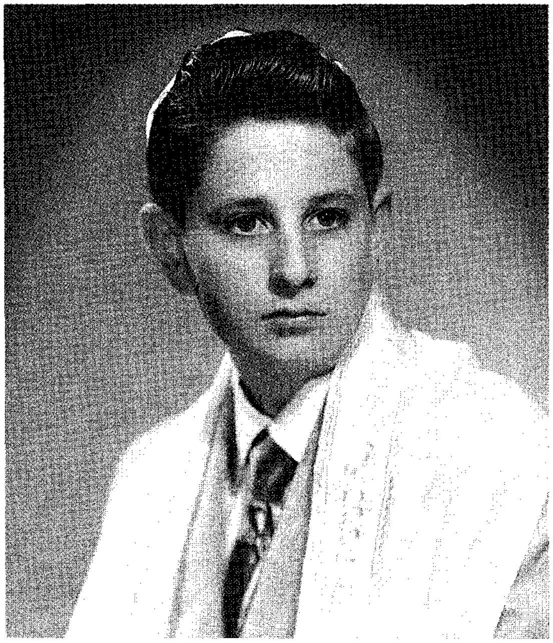
Koppelman spent four years at CBS and ended up as head of artists and repertory for Columbia Records, where he signed Journey and Janis Ian. But he'd never liked having a boss, so he left CBS in 1975 to form the Entertainment Company with Martin Bandier and real-estate developer Sam LeFrak. In the next nine years, the company's song catalogue grew; Koppelman paired Diana Ross and Lionel Richie on "Endless Love," and Barbra Streisand and Barry Gibb on "Guilty," which sold 15 million copies worldwide. After Bandier and LeFrak's daughter divorced and the company dissolved, Koppelman tried his hand at television with the *American Bandstand*–style *This Week's Music,* which quickly lost $1 million.

In 1986, he and Bandier heard a rumor that CBS was thinking of selling its publishing division, which owned the rights to everything from "New York, New York" and "Singin' in the Rain" to many of the songs of pop-metal rocker Jon Bon Jovi. Bandier asked his friend Stephen Swid, a financier and the owner of *Spin* magazine, to look into the rumor; he knew Swid had the ear of Larry Tisch, who was then a 25 percent shareholder in CBS. Eventually, Swid was able to persuade CBS Records president Walter Yetnikoff to start negotiations with the Swid-Bandier-Koppelman partnership.

Swid did most of the talking. ("These guys are terrific guys," he says now of his former partners, "but they're not deal guys.") By most accounts, Koppelman was desperate for the sale. During one meeting, after his accountant told him to bow out because the banks would make him personally guarantee a loan for $20 million, Koppelman stood up, pulled out his pants pockets, and said, "They can't come after me. I don't have anything." Four months later, the catalogue was theirs, and the three men put their initials together to form SBK Entertainment World.

"The day we closed on that transaction," Koppelman says, "I couldn't speak. I had tears in my eyes. I called my wife and said, 'It's done, it's over, our kids are protected, our grandchildren are protected.' " Friends recall that he began going to dinner parties around town, saying, "Now I have the money that I've been accustomed to spending."

He was right. Although the three paid $125 million for the catalogue—only $4.5-million of it in cash from Koppelman—they were able to turn around and sell it to EMI three years later for $337 million. (Song catalogues had benefited enormously from the rise of compact discs, which provided a new way to use old songs. Also, the congressionally mandated song royalty rose from about 4.5 cents to almost 6 cents per use. What's more, the cost of using songs in commercials rose astronomically.) In the end, Koppelman netted about $60 million from the sale.



THE FRESHLY BAR MITZVAHED KOPPELMAN.

As part of the deal to buy SBK's song catalogue, EMI started SBK Records as a fifty-fifty joint venture, putting Koppelman in charge. When it purchased the half of SBK Records it didn't already own last November, EMI paid Charles about $30 million as a first installment; his second check, which comes in 1993 and is tied to gross sales, could be for as much as $400 million (although most estimates are closer to $100-million). And that's not counting bonuses he'll earn as chief executive until his contract runs out in 1995.

How did it all happen? Koppelman considers the question. "I think I'm smart," he says. "And I talk about being focused until I get myself bored. That's a good thing that I have—I really can concentrate on the thing that I'm doing and clear out everything else. It was when I was in my late teens that I started to get the sense that if I set my mind to something, I could win at it, even if I didn't have the skills somebody else had.

"But I'm lucky too. Was I lucky that my son went to Tufts and heard Tracy Chapman? Was I lucky that the guy walked in the door and gave me the Lovin' Spoonful? You bet I was. But I'm also a workaholic. When [show-business lawyer Peter Lopez] called me about Vanilla Ice, it was on a Friday. I was at home in my pool, but I was also working. And I heard it. I went in on Monday and said, 'We've got a monster on our hands.' My wife has an expression: 'Luck only comes to visit. It doesn't come to stay.' You have to rely on your instincts, your ability, your perseverance."

Then he flashes that impish grin—the one that seems to say he knows he's no genius. "But I'll tell you—it's definitely better to be lucky than smart."

MR. LUCKY LIGHTS A cigar. He's sitting high above his customers—42 stories over Sixth Avenue, across the street from the Time-Life Building. One block south is Radio City Music Hall, scene of the Grammy Awards show in late February, where singer Natalie Cole accepted the Record of the Year award for "Unforgettable," sarcastically thanking EMI "for graciously letting me out of my contract." Cole's split with EMI had been infamously bitter and may have contributed to the firing of Koppelman's predecessor last November. To Koppelman, Cole's remark was undoubtedly a reminder of how far he has to go to burnish EMI's lackluster reputation.

You can't hear the city up here. Central Park looks almost benign. This office impresses everyone but Koppelman. It's the size of a putting green. There's a globe, a gift from Bunny and the kids. Tracy Chapman on the cover of *Rolling Stone.* A framed Al Hirschfeld caricature of his family. Matching Frank Lloyd Wright chairs. A stuffed Yogi, in honor of the hit that started his rise. And a Pee-wee Herman doll that Koppelman bought as a sign of support just after Herman's arrest for indecent exposure.

For all his accessibility, Koppelman is almost inscrutable. Nobody—least of all Koppelman himself—seems to know why

"We thought it would be stupid to go with anyone else," says Carnie Wilson. "He's beyond! He's like King Midas, for Christ's sake—everything he touches turns to gold."

he has succeeded where so many others have failed. His secret is salesmanship; he can sell himself as being sincere and easily sweep you up into his enthusiasm. "He isn't like any of the other record-company heads," says the effusive Carnie Wilson, one third of Wilson Phillips. "We thought it would be stupid to go with anybody else. He's very kind and gentle—but definitely a great businessman. He's beyond! He's like King Midas, for Christ's sake—everything he touches turns to gold."

Others are less awestruck. "Charles is the best manipulator in the world," snorts Vanilla Ice in his suburban-Texas drawl. He's in hiding from the media on an island just off the Florida coast—which is probably a good idea. Last year, the New York *Times* called him one of "pop history's great embarrassments," while a *Rolling Stone* critics poll awarded him the honorifics of Worst Album, Worst Male Singer, and Worst Single ("Ice Ice Baby"). Two years ago, when his debut album, *To the Extreme,* was No. 1 for sixteen straight weeks and sold 11 million copies worldwide, Vanilla Ice was SBK's biggest star. But sales of a follow-up live album, *Extremely Live,* were down 95 percent, and his movie, *Cool as Ice,* tanked. Now Vanilla Ice is more of a punch line than a pop star.

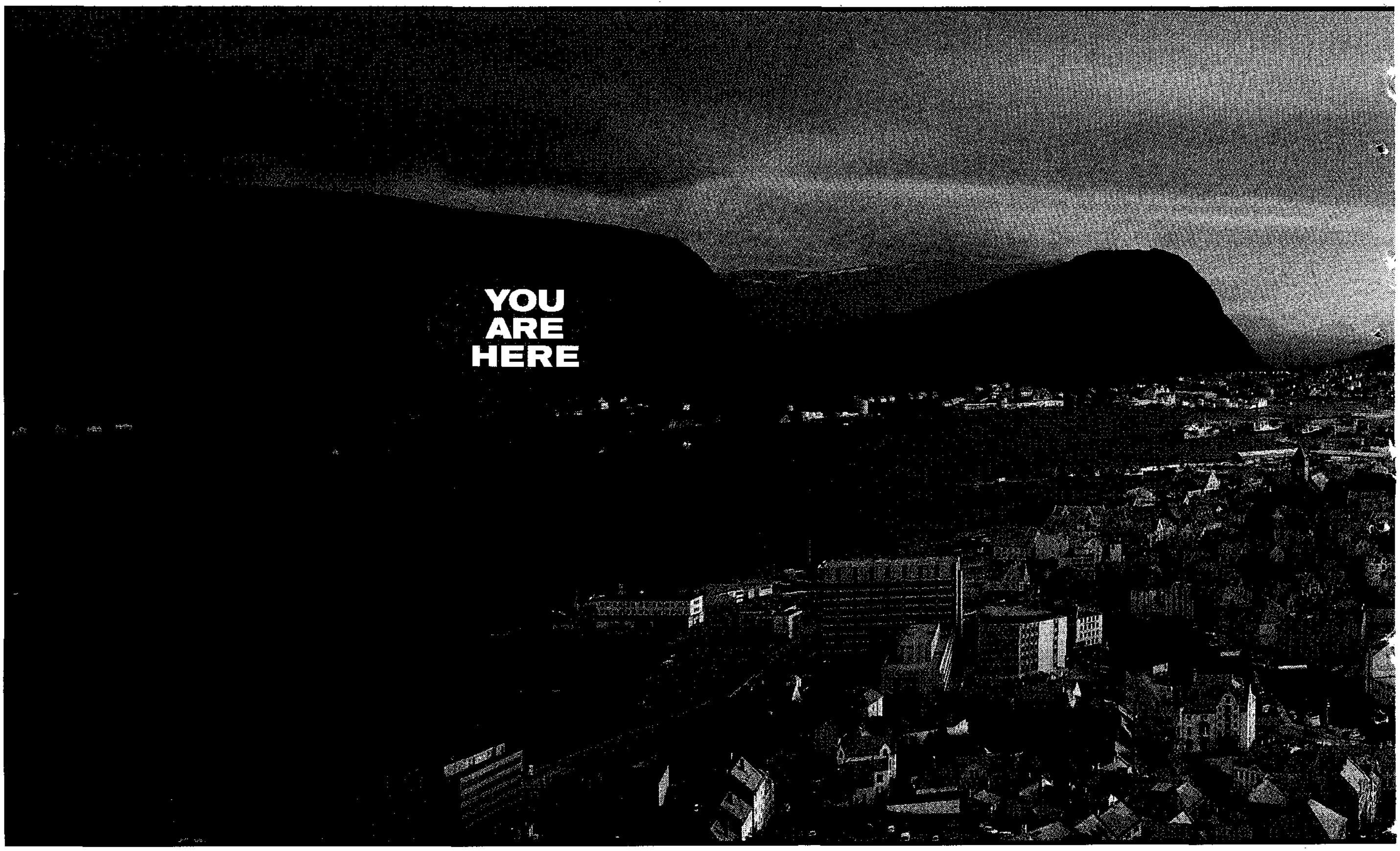
And he's mad: "Charles can talk anybody into anything. What're you gonna say, 'No'? 'Cause look at where he's at, look at what he's got. Both the live album and the movie were Charles's idea. He pushed me too hard after I had already been pushed real hard. Everything was working. But it was just too much at once. Know what I'm saying? Too much Vanilla Ice. I think he should've held off."

Koppelman refuses to get exercised. "It was just one of those things, I guess," he sighs. "Like the Hula-Hoop. I don't think it was overhype from SBK's point of view. I think it was a media phenomenon."

A more serious charge aimed at Koppelman is that he spends too much. This sentiment was laid out in a somewhat bitter memo written by the head of Disney's fledgling Hollywood Records, Peter Paterno, last October but leaked to the press in late November. In the memo, Paterno admitted his label could lose $20 million in 1992, and he specifically blamed SBK for having irresponsibly upped the cost of doing business. Paterno estimated that SBK itself lost $10 million on billings of $80 million in 1990 and that it lost "astronomical" amounts on $40 million to $50 million in billings last year.

"He's a lawyer, and he should have known better than to be inaccurate," Koppelman parries. "I don't think he's a good representative of our industry."

As for Paterno's numbers, Koppelman will say only they're too high. James Fifield, the president and CEO of EMI Music and Charles's putative boss, agrees: "Those numbers are typical overhype by other people who have not been successful. Misery loves company. SBK has been obviously the most successful start-up label in the near term. When you start a record label, anyone who doesn't think that you're going to lose money for at least three years is just extremely naïve."



Introducing a Travelers Cheque for constant

It's a business where optimism definitely helps, and Koppelman has always had plenty of that. But this afternoon, he looks pensive. And when his cigar goes out, as it often does, he doesn't even bother to relight it. Staring at the blank Quotron machine in his office, he says he unloaded every stock he owned yesterday, a day after the ticker closed at another record high.

DESPITE A SLIGHTLY BETTER THAN expected Christmas, 1991 was a middling year for the music industry. After a decade during which sales doubled to $7.5 billion, they fell 11 percent during the first six months of last year. There was a proliferation of small labels, many of them inspired by SBK's first-year success. "It looked real easy," says Koppelman, "and it ain't easy." Too much product glutted the market.

The backlash was almost predictable: PolyGram laid off more than half the staff at its Island Records and A&M labels, and MCA also let people go. "The mature market that we saw in 1991 certainly is going to make everyone look at the costs involved in start-up labels," says Fifield. Even he admits that EMI lost money worldwide on SBK's releases last year. Undaunted, the company realized a longtime ambition in March, when it snapped up the world's largest independent label, London-based Virgin Records, for just under $1 billion.

Of more immediate concern to Koppelman, however, are stories that EMI Records is cutting its artist roster by 50 percent and will release only half as many albums in 1992 as it did in 1991. Still worse, there are rumors that new releases by Wilson Phillips and Slaughter are being delayed because of confusion at the label. Koppelman says there are between 40 and 50 artists signed to his label—down from 105 before the merger. And he denies having had to delay any big releases.

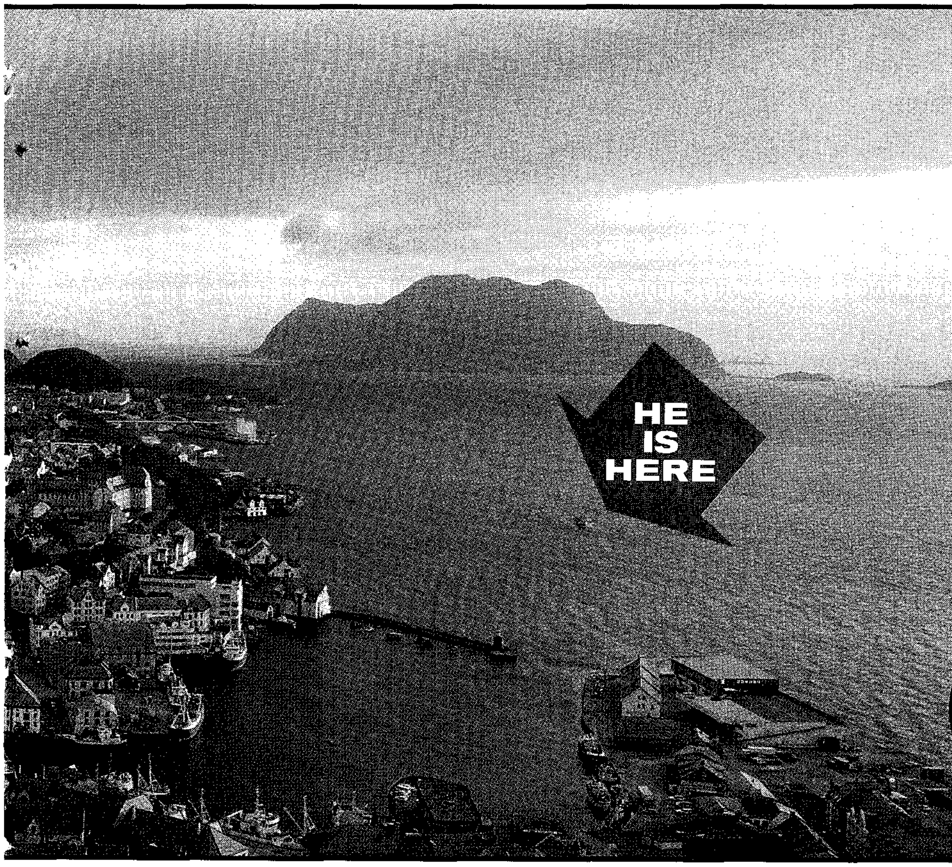
THE IVY THREE
CARDIGAN

THE IVY THREE ON VINYL.

"He faces, with all of us, the challenge of the future," notes Arista's Clive Davis. "But Charles is a survivor—he's gone through some things in the past and come out on top, and there's no reason to think he won't do the same thing now."

Still, something's clearly amiss. Koppelman admits there are certain parts of his current job ("the corporate side, the budgetary side") he doesn't like. Then he reminisces about the hard times—1974, when he knew he didn't want to stay at CBS but didn't know how to get out; 1983, when his TV show bombed. "There were some sleepless nights," he says wearily. And even now, he worries: "What if you have the best ears in the world, but that great artist doesn't show up? Or if every tape that comes in is just horrible?"

But Koppelman's not giving up. "I am definitely an optimist," he says, sparking his Cohiba defiantly. "These weren't difficult times because I doubted myself—I never doubted myself. They were just difficult times, when no matter how I focused or how I tried to get myself up, it just wasn't clicking right. But I have tremendous resolve, and I do have a great deal of confidence. I do believe you have to feel that you can win in order to win. So much of it is mental. Opportunity—clearly. Luck—without question. But I believe there are winners and losers." He draws a cloudlet of very expensive smoke into his mouth. "And I think it's in your psyche." ▬



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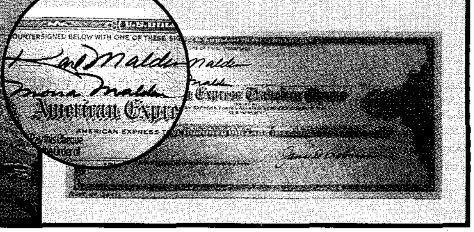
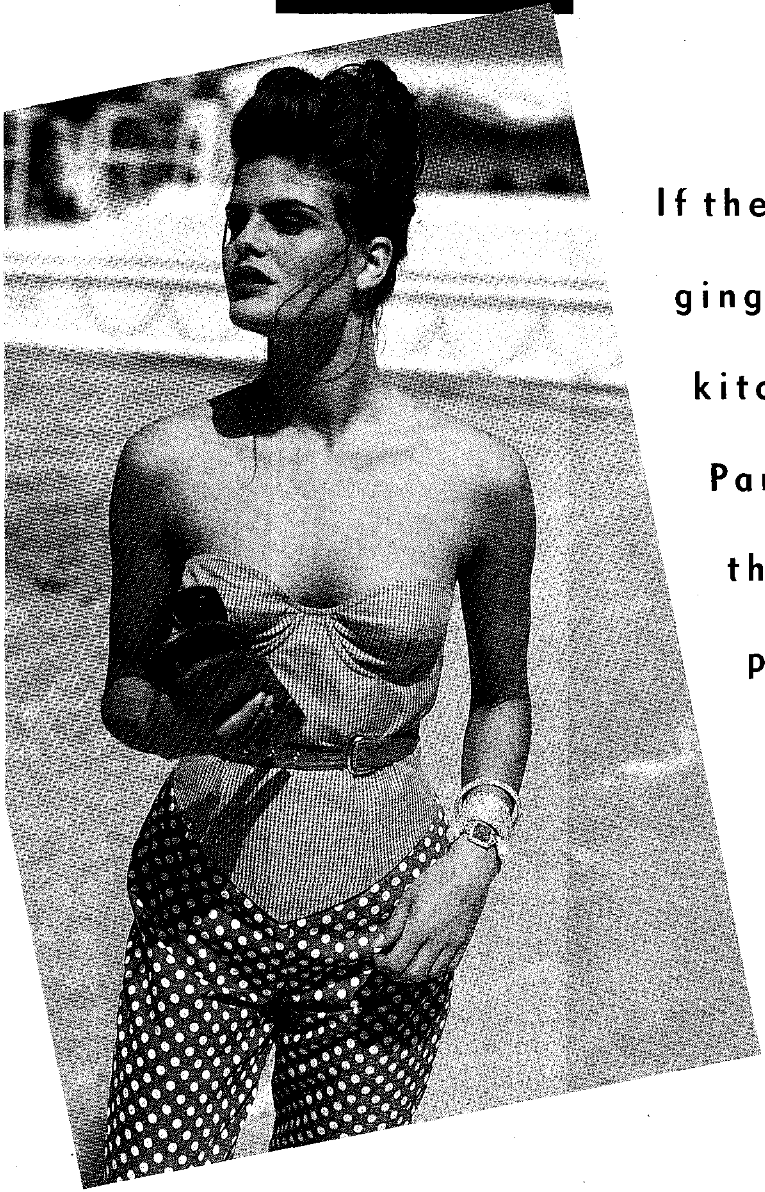


companions who aren't companions constantly.

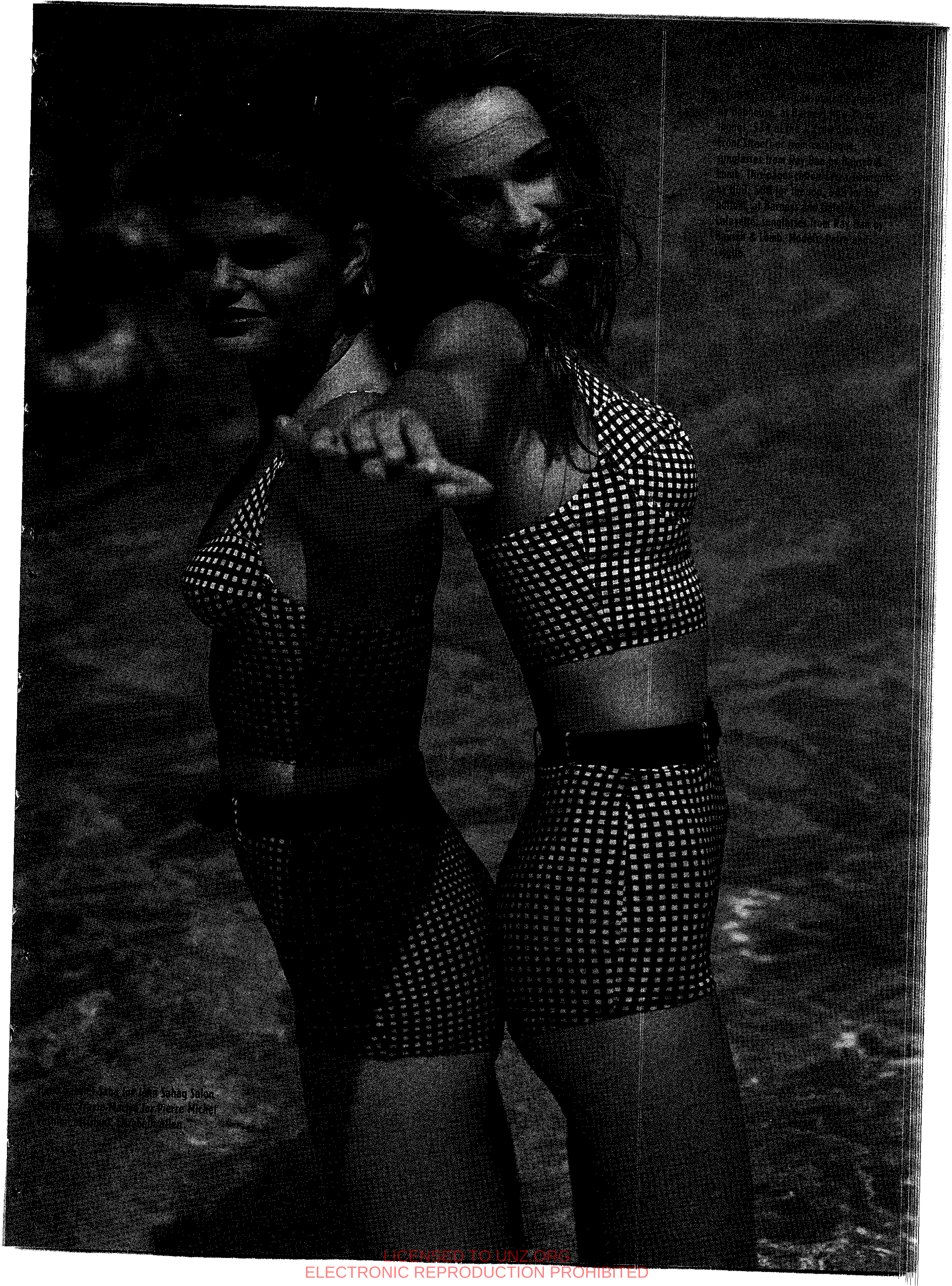
CHECK MATES



If the last time you saw gingham was in your mother's kitchen, look again. Pants, shirts, bathing suits—they reveal a checkered past, yet make a nineties statement....Call it retro-active-wear.

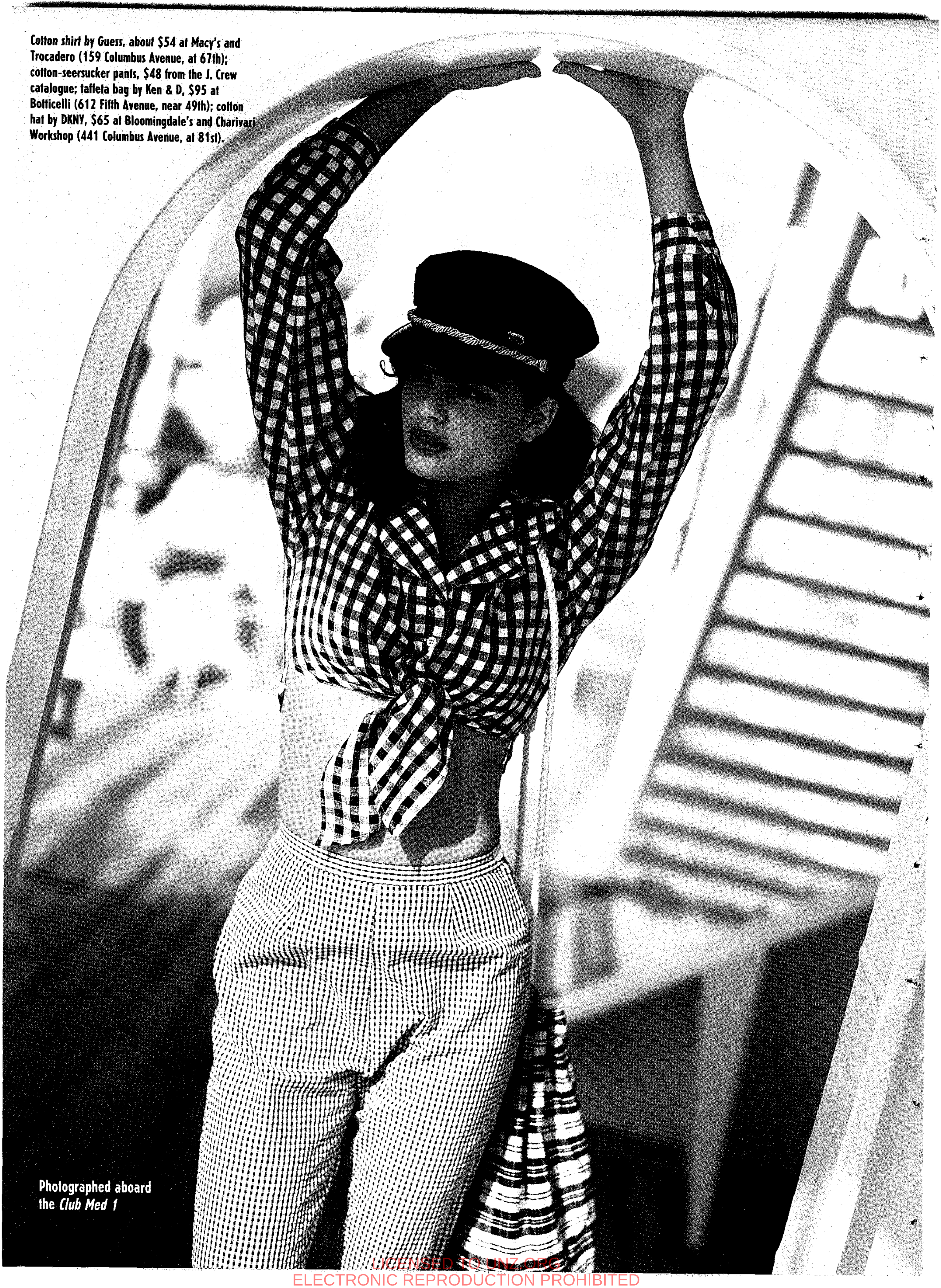
By Martha Baker

PHOTOGRAPHED BY DEWEY NICKS



[illegible] by Daphne [illegible], at Barneys New York; [illegible], $24 at the [illegible] Store, [illegible] Front Street, or from [illegible]; sunglasses from Ray-Ban by Bausch & Lomb. This page: cotton [illegible] swimsuits by Mini, [illegible] for the top, [illegible] for the bottom, at Barneys and [illegible] Lafayette; sunglasses from Ray-Ban by Bausch & Lomb. Models: Petra and Angela.

Hair: [illegible] for John Sahag Salon. Makeup: [illegible] for Pierre Michel. [illegible] Elizabeth Allen.



Cotton shirt by Guess, about $54 at Macy's and Trocadero (159 Columbus Avenue, at 67th); cotton-seersucker pants, $48 from the J. Crew catalogue; taffeta bag by Ken & D, $95 at Botticelli (612 Fifth Avenue, near 49th); cotton hat by DKNY, $65 at Bloomingdale's and Charivari Workshop (441 Columbus Avenue, at 81st).

Photographed aboard the *Club Med 1*

Cotton blazer by Kors, $365 at Macy's, Saks Fifth Avenue, Ann Taylor (3 East 57th Street); cotton blouse by Kors, $90 at Bergdorf Goodman, Bloomingdale's, Macy's, Saks, Ann Taylor; cotton skort by Kors, $120 at Bergdorf's and Bloomingdale's; gold-plated hoops by Roxanne Assoulin, $55 at Caché (Trump Tower) in early June.

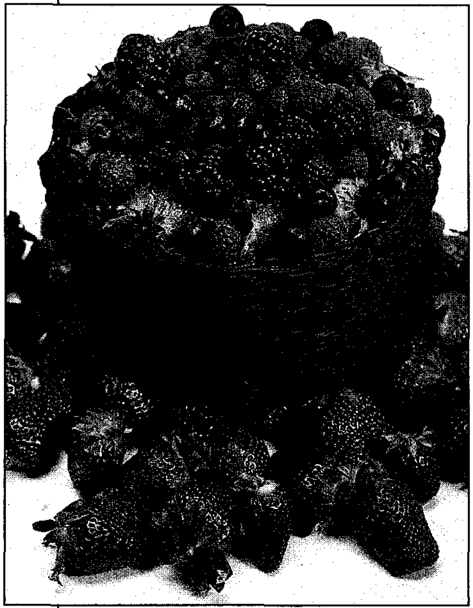
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Berried Treasure

A pretty picture doesn't always tell the whole story. That basket with the berries and cream isn't some costly holder you'll use for flowers later. It's made of Callebaut bittersweet chocolate, and in it there's the *most* marvelous concoction of almond cake, custard, raspberry sauce, raspberry jam, whipped cream, and whole raspberries, strawberries, blackberries, and blueberries ($35 for a six-inch basket; serves ten). Cut it with a hot knife (if you don't mind the melting chocolate), or do it the summery way, and scoop out the filling, then break up the chocolate with your hands. Oh, what fun you will have! **—Barbara Costikyan**
BLACK HOUND/*149 First Avenue, near 9th Street/979-9505*

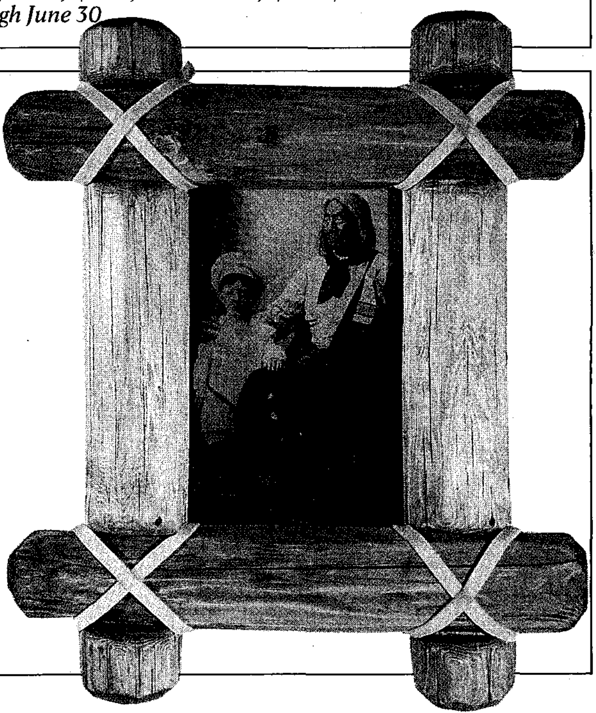


Côte of Many Colors

What Brigitte Bardot did for St. Tropez in the fifties, Galeries Lafayette may just do for the Côte d'Azur in the nineties. To celebrate this sunny southern region, the store has imported hot-fashion looks from the French Riviera: pleated circle skirts in Souleiado fabrics, wild pareus, wide-brimmed hats, bright bikinis, gingham espadrilles—and, of course, movie-star sunglasses. Galeries Lafayette has brought in scores of other goodies as well and has even opened a new lower level, La Promenade. It's filled with Souleiado treasures for the table and l'Oustau de Baumanière treats for the tummy. (Espadrilles, $28; cotton pareu, $28; gingham bikini, $66; cotton *bustier,* $90; sunglasses, $130; circle skirt, $135.)
GALERIES LAFAYETTE/*Through June 30*

Days of Pine And Poses

What happens when you bring a rustic sensibility to the art of framing? Well, if you're the Pinnacle Trading Company, you get frames of utter simplicity. Pinnacle Trading takes Western pine, binds it with rawhide, and comes up with these artless wonders. They can be either hung on a wall or propped—with tiny wooden pegs—on a table (from $40 to $50).
HOSHONI/*309 East 9th Street/674-3120*



Photographs: left, Ellen Silverman; top, Monica Stevenson; backdrop courtesy of Marybeth Thielhelm; chair courtesy of Used; bottom, Les Jörgensen.

Best Bids/Andrew Decker

FRENCH ACCENTS

"...On May 20 and 21, Sotheby's will present the most outstanding collection of French goods ever auctioned in New York..."

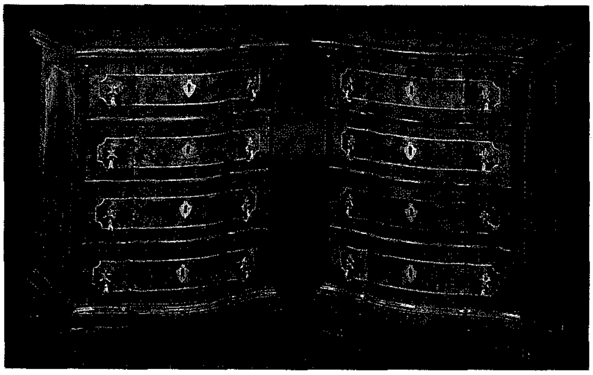
THE MARKET FOR FRENCH FURNITURE, unlike that for nineteenth- and twentieth-century paintings, has been strong despite the recession. The reason is simple: Great property keeps coming up for sale, and unless collectors buy it when it appears, they may never get another chance to bid on that one piece they really want. On May 20 and 21, Sotheby's will present the most outstanding collection of French goods ever offered at a New York auction.

A clock from Sotheby's.

A major source of the property is Jaime Ortiz-Patiño, who comes from a family of money and taste. His grandfather Bolivian tin king Simon I. Patiño spawned a generation of collectors, and Ortiz-Patiño himself has collected for years. In 1984, he teamed up with Baron Hans Heinrich Thyssen-Bornemisza de Kason to buy Gauguin's *Mata Mua* for $3.85-million—a tremendous price at the time. Five years later, he and Thyssen auctioned the Gauguin at Sotheby's (Thyssen is a member of the firm's advisory board). It sold for $24.2 million, and the buyer was Thyssen.

Because he's moving from his house in Geneva to a London flat that can't accommodate $22-million worth of silver, furniture, and paintings, Ortiz-Patiño is selling off parts of his collection. On May 20, French furniture goes on the block; on the twenty-first, English and French silver, including rare English chinoiserie; and on the twenty-second, old-master paintings.

Among the French furniture is a pair of Louis XV ormolu-mounted Chinese porcelain vases (lot 15, $250,000 to $300,000) combining ornate bronze mounts and sleek, deep-blue porcelain to spectacular effect. A Louis XIV marquetry bureau plat (lot 59, $1 million to $1.5 million) is attributed to André-Charles Boulle and is rather restrained for the period.



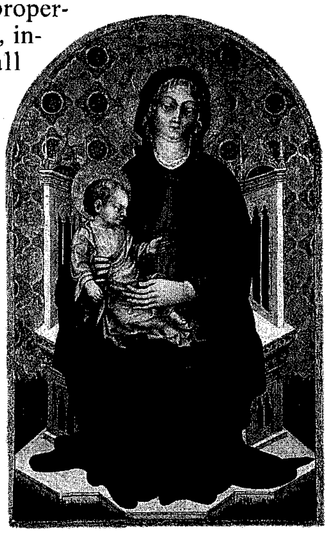
Cabinets at Doyle.

Other remnants from Ortiz-Patiño's Geneva home include a French silver service that Catherine the Great commissioned and then gave to Count Gregory Orloff, who had helped Catherine depose her husband. Orloff had hoped to take his place, but Catherine had other interests. Instead, she gave Orloff 6,000 serfs, lots of money, and a silver service that included more than 3,000 pieces, some of which the Russian government sold in the 1930s to raise hard currency. Among the masterpieces of elaborate silversmithing is a Louis XV soup tureen, cover, and stand (lot 118, $1.5 million to $2 million). These are masterpieces of silversmithing, with elaborate chasing and engraving on an otherwise ordinary design.

The Sotheby's sale of French and Continental furniture, on May 21, has works from the estate of Wendell Cherry, who headed the Humana corporation. Cherry is perhaps best known for buying *Self-Portrait: Yo Picasso* for $5.8-million in 1981 and selling it for $47.9-million in 1989. His property includes an incredibly beautiful pair of Louis XVI baluster-shaped, ormolu-mounted ivory vases (lot 56, $300,000 to $400,000). The domed ivory lid on one of the vases has been replaced, but that's a minor loss. The ormolu on the original ivory is loose and fluid, but the replacement is slightly stiff, illustrating the difference between superb and merely very good metalwork.

The other major consignor to the Sotheby's May 21 sale is Barbara Piasecka Johnson, who married J. Seward Johnson and who, after his death and an ugly estate battle, wound up with hundreds of millions of dollars. Why is she selling? According to a Sotheby's statement, Johnson is refining her collection.

Much of the property is spectacular, including a small (just over four feet long) Louis XIV ormolu-mounted marquetry bureau plat (lot 76, $1 million to $1.5 million). It's attributed to Boulle and features an ormolu mask of Bacchus. Among the more sedate offerings is a pair of Louis XV giltwood bergères à la Reine (lot 70, $250,000 to $350,000).



A Bosley at Christie's.

Less extraordinary furniture is at the William Doyle Galleries for its May 20 auction of English and Continental furniture, silver, rugs (a good selection), and old-master paintings. An eighteenth-century Italian Baroque walnut bookcase (lot 250, $40,000 to $60,000) is an imposing, solid piece that is in good shape. A pair of eighteenth-century bedside cabinets (lot 125, $8,000 to $12,000) are tall by today's standards but very handsome.

The Doyle paintings include a number of inexpensive, decorative works, but the sale also includes several very good pictures. *Charming Bacchus* (lot 69, $15,000 to $20,000) was sold as a Luca Giordano in 1947 but is now merely *attributed* to the artist. The

Photographs: top, © Sotheby's; center, courtesy of Christie's; bottom, courtesy of William Doyle Galleries.

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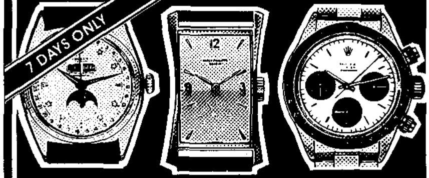

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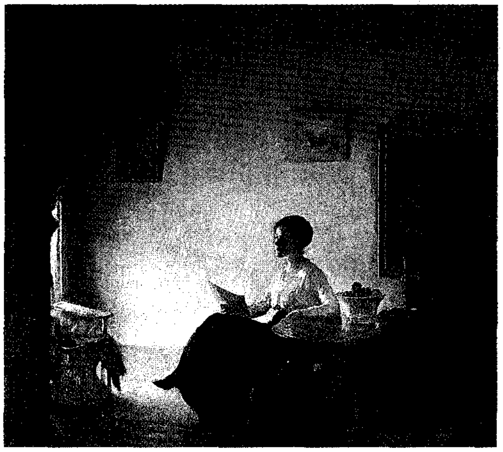
young Bacchus is reaching to pull on an old man's beard—it's a lovely portrait on the theme of aging. A painting from the school of Annibale Carracci, *Hagar and the Angel* (lot 84, $3,000 to $5,000), is damaged and would cost a few thousand dollars to fix up, but the effort would be well worth it.

Christie's and Sotheby's old-masters sales, on May 21 and 22, are missing those spectacular multi-million-dollar works, but Christie's has more than 30 paintings consigned by the J. Paul Getty Museum, including a number of early paintings. Michele Giambono's fifteenth-century Madonna and child on an architectural throne (lot 9, $100,000 to $150,000) features a vibrant red-and-gold background, and a pair of Michel Barthelemy Ollivier outdoor festival scenes, *Fête Galantes* (lot 40, $30,000 to $40,000), are very pretty.

Sotheby's is offering *The Sickness of Alexander*, circa 1700 (lot 62, $25,000 to $35,000). The identity of the artist is unknown. George Wachter, of Sotheby's, says that he has received conflicting attributions from European and American curators but is sticking, for the moment, to the Bolognese school. Whoever the artist, it's a strong painting. More pricey but still underestimated is a good Canaletto canal scene (lot 34, $400,000 to $600,000) that came to Sotheby's from someone who knew only that he owned a picture of Venice.



A Giambono at Christie's.

The market for American paintings, once thick with great paintings and eager buyers, remains in the doldrums. Still, at Sotheby's on May 27 and at Christie's on the twenty-eighth, there are some real gems. Sotheby's is offering William J. McCloskey's *Wrapped Oranges* (lot 12A, $100,000 to $150,000). It's a classic still life by the artist, and you can almost hear the wrappers crinkle. More important is Winslow Homer's *The Backrush* (lot 30, $1.2 million to $1.8-million), which is the first of the artist's beautiful, frothy seascapes to come on the market in more than a decade.

At Christie's, there's a lovely, if unimportant, Frederick Andrew Bosley, *Looking at Prints* (lot 79, $10,000 to $15,000), which features a seated woman in reflective solitude inspecting a print. Also on offer is Thomas Birch's *Commodore Perry Leaving the Lawrence for the Niagara at the Battle of Lake Erie* (lot 8, $200,000 to $300,000). It's a wonderful battleship scene with clouds of gunsmoke and a resolute Perry fleeing his damaged ship. The irony, says Christie's Megan Moynihan, is that the *Lawrence* was named after James Lawrence, of "Don't give up the ship" fame.

On May 19, Christie's is selling the tribal-art collection of the late William A. McCarty-Cooper, who, unlike most Western collectors, viewed his possessions as more than just mere objects. Three maternity figures (lot 155, $60,000 to $80,000) from a Zaire tribe are being sold together, because, according to Hermione Waterfield of Christie's, they were McCarty-Cooper's pick-me-up gods. "He said he was never bored or depressed for long because they were so talkative," says Waterfield. Other McCarty-Cooper property includes a superb Fang male reliquary figure with a long, protruding jaw and a thick, oily patina (lot 134, $500,000 to $700,000).

The Sotheby's tribal-arts sale on May 18 has one superstar lot—a middle-period Benin bronze leopard head (lot 31, estimate on request). The head, with floral motifs, is one of three known from the period, and it's a bug-eyed wonder. Sotheby's is also offering a wealth of solid middle- and low-end-market material. A Dan face mask (lot 6, $30,000 to $50,000) is exceptional, if expensive, with white pigment across the eyes and a good patina.

Sotheby's May 19 pre-Columbian auction contains a Mixtec conch shell (lot 178, $15,000 to $20,000) that's decorative and beautifully colored, in a range of pale blue, soft iron red, pink, and black. A Huastec breastplate shows a standing figure with outstretched arms and a rabbit in profile at the center (lot 176, $2,000 to $3,000).

Also worth noting: The first week in June has auctions of Asian art at both Sotheby's and Christie's. Sales of Latin American paintings—a hot market plagued only by excessive reserves—are on May 18 and 19 at Christie's and on May 19 and 20 at Sotheby's. Phillips is holding two sales: Spring Collectibles, including animation art, antique toys, and lead soldiers, is on May 16. And on May 21, just in time for summer, is the novelty auction of the year: a collection of fans, mostly nineteenth-century. ■

Photograph courtesy of Christie's.

Television/John Leonard

THAT'S DOCUTAINMENT

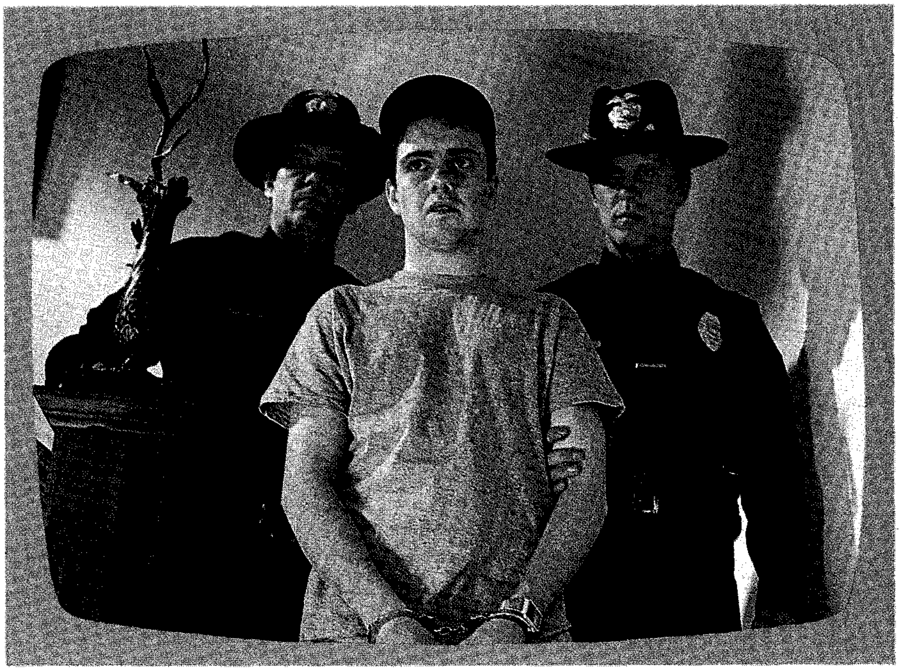
". . .Why is Blythe Danner wasted on the merely morbid?; *Red Shoe Diaries* is an excuse to show Brigitte Bako on her knees. . ."

THE WEEK'S MOST BALLYHOOED PROGRAM—**Intruders** (Sunday, May 17, and Tuesday, May 19; 9 to 11 P.M.; CBS)—was unavailable for preview at press time because videotape cassettes couldn't be Fed-Exed from the West Coast, because CBS in Hollywood was closed down, because, in Los Angeles, they had an insurrection. *Intruders* is a mini-series about human beings who say they have been abducted by flying saucers. Certain ironies suggest themselves, but I've no wish to contribute to the Kitty Litter on this subject, so let's just empty the box and move on.

Cruel Doubt (Sunday, May 17, and Tuesday, May 19; 9 to 11 P.M.; NBC) is a mini-series for those of you who prefer family violence to flying saucers. If the plot sounds familiar—a North Carolina college student, addicted both to drugs and to Dungeons and Dragons, conspires in the murder of his stepfather and the brutal stabbing of his mother—this is because you may have seen it a couple of weeks ago on CBS. In the CBS TV-movie *Honor Thy Mother,* William McNamara was the student and Sharon Gless was his mother. In the NBC *Cruel Doubt* mini-series, these roles are played by Matt McGrath and Blythe Danner.

It is, of course, a true story, from 1988. Like Sharon Gless, Blythe Danner is required to wear glasses. What *Cruel Doubt* has going for it that *Honor Thy Mother* didn't, besides the transcendent Danner, is Joe McGinniss's best-selling book on the case, adapted for television by John Gay, to which director Yves Simoneau has added swordplay in steam tunnels, vicious dogs and terrified dolls, bonfires and bloody hands. There's also plenty of room for Ed Asner as McGrath's suspicious lawyer, Miguel Ferrer as a cop, and Dennis Farina as a private eye, not to mention the obligatory bearded shrink. Louise Latham, as she did on public television in *Eccentricities of a Nightingale* and *Invitation to a March,* once again plays Danner's mother. And Gwyneth Paltrow, who plays Danner's daughter, really *is* Danner's daughter.

Otherwise, what we have in the *Cruel Doubt* nuclear-family unit, besides $2 million, is the ultimate "breakdown in communication." Whether one of the conspirators got off easy, whether the daughter herself was somehow involved, whether a boy's predictable self-pity plus fantasies of "fame, treasure, power" inevitably add up to a recipe for murder, are all less interesting matters to reflect upon than the fugue states of Danner's various denials. In one brief scene, she is at first horrified, and then hugs her son, and is finally sick to her stomach. This is the sort of acting you can't teach. (Gless would have pinched his head off.)



CAROLINA BLUES: *Murderous Matt McGrath heads for the slammer.*

But where is the Tennessee Williams to write another *Eccentricities* for Danner? Why is she wasted in prime time on the merely morbid, the aberrational, the pathological? I'm beginning to believe that "docudramas" are a writer's cop-out on commercial television. You've got these awful people, who really did these dreadful things, for reasons juries only guess at, and by being faithful to such tabloid materials you manage to avoid imagining any higher truths of human behavior. You finesse art, with its moral corona, entirely. Maybe flying saucers aren't a bad idea, after all.

BEFORE LOOKING AT THE REST OF THE DOCUdramas, let's pause for some eroticism. In **Red Shoe Diaries** (Saturday, May 16, and other dates; 9 to 10:45 P.M.; Showtime), Brigitte Bako strings along two hunks as if they were matching blocks of a yo-yo and she were the dowel pin between them. Bako is an interior decorator with lots of clothes she's always taking off. With David Duchovny, an architect who wants to marry her, she plays sex games involving bubble baths and a piñata. With Billy Wirth, a construction worker and part-time shoe salesman whose name she'd prefer not to know, she goes in for rougher stuff. ("My panties . . . rip them off!") There's also, besides the red shoes, some black leather and a hat. To her diary, Bako confides that the architect knows her all too well, whereas with the construction worker, she can recover for herself some "mystery," not to mention "the greatest aphrodisiac of them all—*control.*" Besides, "he made love like he worked on the street . . . tender as a jackhammer."

Bako, of course, loses control. Wirth will tell her, "I'll be like one of the dogs you see in the park. They'll have to turn a fire hose on me to get me off you." Which is why she commits suicide before we even meet her. Perhaps some sort of postfeminist point is being made here about the impossibility of any woman's having control over any heterosexual relation-

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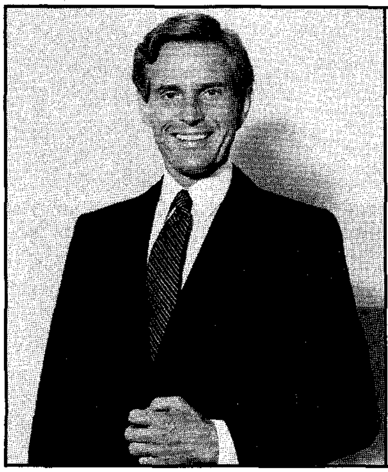

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ship. More probably, all of it's just an excuse for Duchovny to read her steamy diary, imagine her low-rent secret life, spur himself on to search for and destroy his competition, and meanwhile let us see every minute of Bako on top, or on her knees, or getting her nipples licked. (This, remember, is cable television.)

Not surprisingly, Zalman King, the writer and producer of *9½ Weeks*, directed *Red Shoe Diaries*. He also co-wrote it with his wife, Patricia Louisianna Knop. It will launch a Showtime anthology series in which Duchovny advertises for and investigates the intimate diaries of other women. My advice is to stick with these open mouths, burning torches, reeling cameras, running water, and spilled blood until, in the ultimate loft, you arrive at a confrontation scene involving half-naked hunks, blonde Heidis, red shoes, a dog, a basketball, and a bottle of champagne. Like Mel Gibson and Kurt Russell in *Tequila Sunrise*, like Norman Mailer and Jack Kennedy in *Harlot's Ghost*, yo-yos Duchovny and Wirth really want to go to bed with each other. Brigitte Bako, Michelle Pfeiffer, and Marilyn Monroe are merely go-betweens, trampolines, dowel pins, universal joints.

In brief: IN **With Murder in Mind** (TUESday, May 12; 9 to 11 P.M.; CBS), Elizabeth Montgomery gets shot by Howard Rollins, to whom she thinks she's about to sell a house. It turns out the house is full of drug money, and Rollins is a deputy sheriff, and nobody wants to believe Montgomery, because "cross-racial" identification is so problematic in our current paranoid culture, but . . . well, it's another docudrama, and at least it arrives at the closure of a court verdict. . . . Whereas, in the equally docudramatic **Calendar Girl, Cop, Killer?: The Bambi Bembenek Story** (Monday, May 18; 9 to 11 P.M.; ABC), Lindsay Frost may have been framed for the murder of her husband's ex-wife, but we'll never know from the investigation by John Karlen, as a composite newspaper reporter. . . . Somebody actually made up **Mario and the Mob** (Saturday, May 16; 8 to 10 P.M.; ABC), in which Robert Conrad plays a Chicago wiseguy who, with his blonde bimbo Ann Jillian, inherits a niece and four nephews to go with the Italian opera, the black limousine, the comic bodyguards, and the gunplay in his restaurant (called Dante's Inferno). I just love movies in which the Mafia is cute. Don't you? . . . **What Kids Want to Know About Sex and Growing Up** (Wednesday, May 13; 8 to 9 P.M.; Channel 13), a production of Children's Television Workshop that talks with the little people about masturbation, menstruation, conception, peer pressure, AIDS, homosexuality, and parents, is the only program on television this week that I'd recommend to my mother. ■

Movies/David Denby

GETTING SERIOUS

"...*A Midnight Clear* is too much an absurdist allegory; Ophuls's great documentary *November Days* is a study of a police state..."

WAR FARE: *Gary Sinise in* A Midnight Clear.

A Midnight Clear, THE SECOND FILM DIrected by the former actor Keith Gordon, has structural flaws and some holes, but at least it's an attempt at something, and I respect it. Gordon has adapted William Wharton's 1982 novel about the absurdity of war. In December 1944, in Europe, the Army forms a special intelligence unit of high-IQ soldiers. Bright boys but inept warriors, the youths are sent into the freezing Ardennes forest to take up an advance position at a small abandoned château. Clearly they've been put out there to provide early notice of a German counterattack—sacrificed, in other words. But something strange happens. Just before the German push, the American unit runs into a Wehrmacht company that is tired of fighting and wants to surrender.

Ethan Hawke, as the young Sergeant Knott, delivers a jauntily written narration, chilled with fear and awe. Knott is very young, always cold, and too bright not to be terrified. Knott can't fathom, among other things, the snowy woods around the château, which are as full of portents and magic as a forest in a German fairy tale. The men come across a pair of dead, frozen soldiers, one German, one American, standing and leaning against each other as if dancing. German voices float out of the darkness, offering blandishments and comfort, like a mother gentling a child into sleep.

Is war meaningless, ridiculous? All too often it's rational enough: I, for one, would have wanted to know exactly when the Germans were coming through the Ardennes. Yet finding war a pointless farce, a charade of courage and commitment, remains a soldier's way of revolt, a dissent from the empire of death. It's a legitimate mood—Gordon gets a hallucinatory sense of reality going, and some of the details are impressive. I liked the harmless snowball, seemingly big as a pineapple, that drifts into the frame, frightening the men before they realize what it is.

It's hard to understand why the men, having been approached by the Germans, don't check back with their command. Or why they don't tell the American soldier whose morale has snapped what is going on. The movie's tragic dénouement seems to emerge less from the nature of war than from ordinary human error. *A Midnight Clear* is too much an absurdist allegory (with religious overtones) and not clear enough on the moment-to-moment physical level. But youth's deep dismay at war is there—and Hawke's numb disbelief when he's sent back into the field after his adventures is a memorable moment of despair.

IN EAST GERMANY, DURING THE LATE COMmunist regime, the Stasi, or state police, stole pieces of the dissidents' underwear. The redolent specimens were then stored in sealed jars—the Stasi wanted to be sure that the incriminating smells would be available to dogs when necessary. Marcel Ophuls's great new documentary, **November Days** (shown as part of the Human Rights Watch Film Festival at the Loews Theatre VII, May 12 and 17), is an oblique study of this bizarre police state, a society that lost its legitimacy and then its existence in an astonishing few months and that now seems little but a sinister memory.

Working for the BBC in 1990, Ophuls interviewed some East Germans who had crossed into West Berlin for the first time in the fall of 1989. As always, his method is dialectical and critical. He counterposes these subjects—ordinary people seeking freedom and a better life—with such East German leaders as Egon Krenz, the toothy last Communist Party chief, and Markus Wolf, the retired secret-police whiz who was a possible original for one of John Le Carré's characters. It's fascinating to watch these two maintain a jaunty façade as they attempt to evade the implacable judgment of history. For they have been worse than failures; they have been fools, upholding a bureaucratic illusion. Not as vicious as the ex-Nazis Ophuls has interviewed in the past, they seem merely stunned and empty.

What, after all, *was* East Germany? Did it ever have more than a bureaucratic and juridical existence? For some of the intellectual leaders of the country (including the Philharmonic's conductor, Kurt Masur), it did. These men and women wanted reform—a reformed socialist state—and were dismayed at the speed at which their country melted away. They are wistful, almost mournful, but we can't quite make out what they are mourning. The country seems a possibility framed in negatives: a police state, but not as bad as the Third Reich; a "moral" society that was amoral. They are far from fools: Many of them experienced or inherited a history of anti-Nazi activity. At some level, thay never lost their belief in the idea of a just society, and they view the coming of capitalism and the dominance of West Germany with uneasy fear. Ophuls is as penetrating

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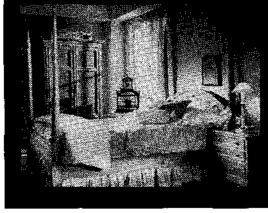

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as ever in his questions, and his attitude appears to be that the mourners for East Germany are indulging a soulful funk masking complicity. *November Days* is the most intelligent and witty film I've seen about the end of Communism. (The movie exists only on videotape, so it's not available for theaters, but I suppose if PBS wanted it badly enough, a few more of us could get to see it.)

TOM WAITS'S GRUFF-VOICED LYRICISM SETS the right mood of hip bemusement at the beginning of Jim Jarmusch's latest comedy, **Night on Earth.** But within a few minutes, a new mood sets in—not one of disappointment, exactly, but of reduced expectation, a sort of cozy indifference that I'm beginning to associate with the experience of seeing Jarmusch's films. Jarmusch, the New York independent filmmaker who started strongly and well with *Stranger Than Paradise* and *Down by Law,* has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part.

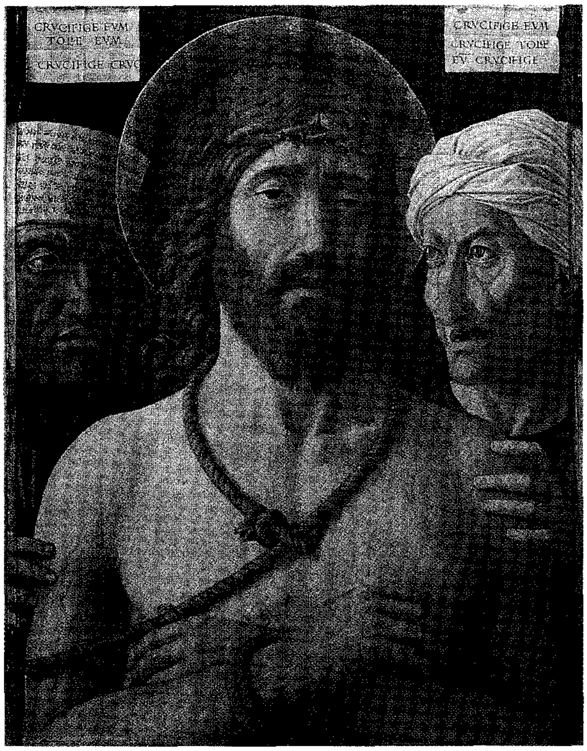
We get urban depression, in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, in which Winona Ryder, as a Los Angeles taxi driver who wants to be a mechanic, wears a cap and looks like a cute kid from a musical, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another—a rancorous music of miscomprehension. There's a particularly pointless episode about an arrogant blind girl and an African driver in Paris, and we seem headed toward a kind of chicly complacent malice, at which point Roberto Benigni, as a Roman taxi driver, brings things to life. Benigni, who was the confused but redoubtable Italian in *Down by Law,* is a Roman driver, an uninhibited buffoon who subjects a baffled priest sitting behind him to a long recitation of his sexual escapades with large fruits and animals. Benigni's horse-faced enthusiasm plows right through the cleric's discomfort, right down to the concluding sick joke.

But that's about as far as the fun goes. Is the failure of life to fall into dramatic shape a joke that can be exploited more than once or twice? Postmodernism may not be a very fruitful aesthetic movement for narrative filmmakers. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. As John Powers remarked to me, he's a great maker of first films. ▬

Art/Kay Larson

RENAISSANCE MAN

"...No tour of Italy will bring you much closer to Mantegna than this euphoria of drawings and prints and a handful of paintings..."



BREATHTAKING: *Mantegna's* Ecce Homo, *at the Met.*

CHRIST'S EYELIDS ARE RED, AS THOUGH HE has been crying, but courage and resignation have triumphed. The crown of thorns circles his handsome head like a steel band. His lash-marked body is virile and strong, shaming the eroded blue chin of the Jew and the toothless snarl of the Arab who are urging, "Crucify him": political correctness, Quattrocento-style. *Ecce Homo* is unquestionably magnificent—but is it by Mantegna?

The authors of the catalogue for the Met's show swear it is, noting the "incomprehensible hesitancy many scholars have had in accepting Mantegna's authorship." On the other hand, the unusually taut frontal space and a few painterly inconsistencies—the Arab's head seeming to jut forward in front of Christ's, for instance—raise the dust of doubt. You can make up your own mind, if you think you're able.

The Italian Renaissance in New York? Who would have believed it? The "impossible" barriers fall one by one. But **"Andrea Mantegna,"** a joint production of the Metropolitan and the Royal Academy of Arts in London, is—for all its momentous charm—not a Van Gogh–style blockbuster to swoon over. It demands and gets a kind of tough love.

Mantegna was bullheaded, litigious, cocky, and shrewd—you can see most of these qualities in the extraordinarily revealing bust of himself he attached to his tomb. Around the onset of the High Renaissance, in 1450, the nineteen-year-old local boy shared a fresco commission with other artists for the Ovetari Chapel in the Eremitani church in Padua (damaged by Allied bombs in World War II). He set his saints and pilgrims within intricate architecture and street scenes of Roman-inspired opulence, giving him an immediate reputation as the artist to watch, the one who raised classicism and antiquity to prominence in the Italian art scene. In the course of the fresco saga, he fought with his peers and outpaced them, learning his style on the job. For the rest of his life, as court artist to the Gonzaga family in Mantua, he practiced an art of solidity, airlessness, and grace that has been called sculptural and stonelike and that dazzled all Italy with pure, if not arrogant, invention.

Mantegna as presented at the Met, though, is something like a body without a head. His monumental frescoes and architectural canvases are not about to leave the Castel San Giorgio in Mantua, the Hampton Court Palace, or what's left of the Ovetari. Nor are the Louvre, the Uffizi, and London's National Gallery inclined to lend the great narrative religious paintings that further established Mantegna's claim to be premier painter of the world (in the decades before Leonardo and Raphael stole his thunder). Drawings and prints predominate here, accompanied by all Mantegna's small portraits; a handful of breathtaking but modest-size paintings like *Ecce Homo,* the Getty's *Adoration of the Magi,* and Copenhagen's *The Man of Sorrows With Two Angels;* and a single studio-scale tour de force, *Pallas Expelling the Vices From the Garden of Virtue.*

The experts are increasingly inclined to use a major loan show as an excuse to set works alongside one another—especially disputed ones—so they can be compared at length. This exhibition is unusual mainly in the number of disputations—roughly half of what you see seems to carry a question mark—and in its willingness to let audiences eavesdrop. Connoisseurship is revealed to be a matter of intuition, guts, taste, research, and chutzpa, occasionally helped by technical backup. Is a pen study like *Faun Attacking a Snake* by Mantegna, as the signature (added later, by a different hand) insists? Or is it by a skilled copyist, a very gifted student, a workshop toiler, or another first-rank artist, perhaps keeping a copy for himself in an age before photography? The prints—almost never by Mantegna, almost always by unknown engravers—will doubtless inspire doctoral dissertations for decades to come. In the absence of hard truth, there is only hard eyeballing, and anybody (arguably) can do it.

Mantegna's images circulated widely, probably more than we guess. It's known that Dürer copied two engravings, Rubens studied the prints and paintings, and Rembrandt owned a *Virgin and Child* that inspired his own etching, here set alongside the original. Raphael and Pintoricchio borrowed the architectural format housing Mantegna's saints; other artists, unavoidably impressed by his reputation, must have absorbed other lessons. The list of likely suspects is confusingly long. And since a truly great artist can shift attitudes at will—Mantegna is, after all, the painter of the famous feet-first *Dead Christ*—stylistic analysis is a rough ride.

If you're shy about working that hard, look at it this way: Most of us—even most scholars—rarely get to see a major artist's drawings and prints alongside at least some of his paintings. All possible tours of Italy will bring you not much closer to Mantegna than this. If he resists an easy acquaintance, it's partly that slippery Renaissance facility. And it's partly his own temperament.

In an age when artists were lucky to be thought intellectuals (and more likely to be considered hands for hire), the habit of shifting one's sensibility to accommodate a patron was firmly entrenched. Hence Man-

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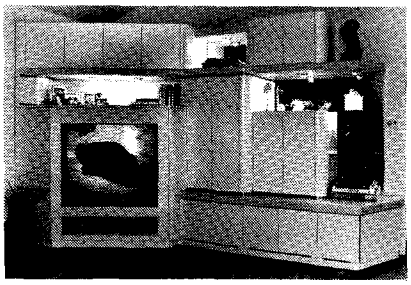

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tegna's dazzling *Pallas Expelling the Vices From the Garden of Virtue*—on loan from the Louvre—and its open flattery of its patron, Isabella d'Este. The riotous scene is carefully orchestrated. In an ivy-walled Renaissance garden, the gorgeous goddess-warrior Pallas, defender of learning and morality, chases away Boschian grotesques: a black monkey-faced hermaphrodite (Malice), a stub-armed fat woman (Idleness), various lustful centaurs and man-beasts, a coy Venus. This was, after all, the rising tide of humanism. It's an astonishing painting: an obsequious *hommage* to Isabella's noble aims but also a fascinating tribute to an educated woman who rejected the simpering female modesty of the Middle Ages.

In Mantegna's provincial universe, humanism banished the demons but still believed in them. And so it was with his art: an absolutely brilliant technical skill enmeshed in marbled antiquarian gravity and weightiness. It was left to Raphael and Leonardo to bring atmosphere and light into dark post-medieval spaces. If Mantegna's art lacks the full transcendence of the High Renaissance, its deftness is compensation enough. (Fifth Avenue at 82nd Street, through July 12.)

Julian Schnabel (PAGE 28) IS BACK, PERforming his art of the brain stem in shows at Pace uptown and downtown (with a third to follow). By now we know what not to expect. Thus the favorite game among Schnabel's critically minded audience: playing "Which painting is best?" Schnabel himself clearly can't tell, so the temptation to step into the breach is irresistible.

At Pace in SoHo are four ceiling-size paintings called *The End of the Summer.* Number IV is embarrassingly bad, just smears of white and violet on a gray atmosphere faintly lit with yellow (good trick, though). Numbers I and II appear half-finished, as though the painter quit for the day to get a drink. In Number III, the painting finally coalesces, with a fiery streak of sunspotlike white and a surge of fresh emotion—but it's a little bare, really. Schnabel has a hard time with oversize canvases: His ego thinks it can fill them, but it can't.

The *Olatz* series uptown is smaller and more focused. The white painting (Number I) and those to its right and left are first-rate: egoless and breathless. They appear to have condensed straight out of Schnabel's mind during a cooling spell, a weather change. The rest vacillate to one degree or another, but—an odd thing to say at this point—they show promise. When he's good, he seems to snatch images from midair. At best—and some of these mild meditations deserve the tag—Schnabel's paintings have a freedom from caution, an air of inevitability. (32 East 57th Street, through May 30; 142 Greene Street, through May 23.) ■

SOLUTIONS TO LAST WEEK'S PUZZLES

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HINES'S 57 VARIETIES

> ". . .Gregory Hines proves the consummate leading man. Jelly's last jam—thanks to George C. Wolfe—may well be his best. . ."

IF YOU WANT A MUSICAL THAT COMBINES much of what is good about the old with annunciatory touches of something mind-stretchingly new, I commend to you **Jelly's Last Jam.** Using some of Jelly Roll Morton's fine old tunes with worthy new lyrics by Susan Birkenhead, George C. Wolfe (with a healthy musical assist from Luther Henderson) has undertaken to blend the story of Ferdinand Le Menthe Morton with that of the birth of jazz, and both with the racial problem within the black race: the light-skinned Creoles' intolerance for the darker-skinned.

A tall order for one musical to deliver, and *Jam* may be excused for not entirely succeeding. No matter how cleverly Wolfe has condensed, there are elements here that cry out for more detailed attention. Such things as the central relationship between the Roll and the singer and café-owner Anita need more development than they get here. The exact function of the Other Man, Jack—Morton's companion, colleague, and both victim and involuntary victimizer—remains underexplored. And Jelly's later life is overelided.

On the other hand, what achievements! The format is Jelly's trial on the night of his death before the Chimney Man (a.k.a. Death, as a sinister song-and-dance man), assisted by a group of girl singers, the three Hunnies, as Jelly's life is being rerun to determine the nature of his afterlife. This is *Everyman* set to music, but what makes it startling is that here it is blacks who assess a black antihero.

How dazzling are the tap duets between the young Morton (Savion Glover) and the adult Morton (Gregory Hines), as choreographed by Hines and Ted L. Levy. How stunning the Mardi Gras atmosphere, not just aesthetic but also fraught with social and historic insight. How exciting the birth-of-jazz numbers in which African roots are evoked, with the help of such mighty performing talents as Mary Bond Davis and Ruben Santiago-Hudson. How aptly satirical the dance number in which Tin Pan Alley and the Roll do not roll happily in the hay together. How effectively sinister (and prophetic!) the scene on Central Avenue, Los Angeles, in which Jelly is gang-stabbed by fellow blacks.

THIS IS HIS LIFE: *Keith David as the Chimney Man and Gregory Hines as Jelly Roll Morton.*

Best of all is Scene 6, Chicago, where Jelly and Anita meet musically and carnally, going from mutual provocation to cohabitation and collaboration, and where the marvelous Tonya Pinkins encapsulates Black Women's Lib. Here writing, direction, design, and acting combine to make the scene a touchstone of musical comedy as *Gesamtkunstwerk.* The great Morton song "Lovin' Is a Lowdown Blues," further galvanized by the new Birkenhead lyric, has Anita and Jelly making out in a four-poster that keeps symbolically turning as an epic mating game is enacted, with Chimney Man and the Hunnies singing, dancing, and commenting from the sidelines. As stingingly choreographed by Hope Clarke, this becomes a sexy, funny, thrilling bit of social history—if not, indeed, moral philosophy.

Once again, the droopy-faced Gregory Hines proves the consummate leading man. Acting, dancing, singing, or just standing in emotion-filled stillness, he puts into this Jelly Roll a part of himself that is deeper than the part. And he is backed up by the complementary talents of Keith David as the most awesome of levelers; Tonya Pinkins as a woman who goes smoothly from sultry arrogance to earthy humaneness; Savion Glover as a young Morton, warm of heart and hot of foot; Ann Duquesnay as the formidable grandmother who traumatizes the boy; and Stanley Wayne Mathis as the touching loser—or is it winner?—Jack.

Jules Fisher demonstrates that he is the fountainhead of new concepts in lighting design, while Toni-Leslie James's costumes manage the minor miracle of controlled flashiness. In his scenery, Robin Wagner—like a juggler who can make ten balls look like one, and one like ten—plays with the shapes of space, making concrete look didactically abstract, and abstract become glowingly concrete. The smart supplementary music by Luther Henderson, King Oliver, and Anonymous perfectly enhances that of Jelly Roll, whose last jam—thanks to George C. Wolfe, who also directed—may well be his best.

AT THE START OF THE CRITICS' PREVIEWS OF **Man of La Mancha,** a voice from the PA system proclaimed, "At this performance, the overture will be conducted by the composer, Mr. Mitch Leigh." Onto the spotlit center of the empty stage strode Leigh in a shiny charcoal-gray Miami Beach suit. He bowed to the audience, turned around, and gave a heroic downbeat, as if about to conduct music and not the overture to *Man of La Mancha.*

You may recall that the orchestra for this show is deployed in the wings, affording Maestro Leigh ample opportunity to display both profiles as he egged on his invisible musicians. The sound came from loudspeakers above: It was as if the composer were conducting (to borrow a term

Photograph by Martha Swope.

from the *Mathis der Maler* symphony of Hindemith, under whom, the program avers, Leigh studied at Yale) an angelic concert. Alas, the concert overture ended, Leigh and his suit departed, and the rest was much less lustrous.

You may also recall that this is the hit musical that boasts few, if any, great songs. Dale Wasserman's book combines a flashy and fictitious incident from Cervantes's life with a comic-strip version of one of the world's great novels. To the extent that any of this works, we must credit the director, Albert Marre, and the here uncredited original choreographer, Jack Cole. But don't blame Cole (some of whose ideas were too strong even for the original version) for the lackluster dancing in the touring-company production that is now camping out at the Marquis Theatre. The fight scene now looks like an absentminded gambol, and the rape scene suggests a jaded roundelay. At least the good old sets and costumes (Howard Bay, Patton Campbell) are still with us, and the newly conceived lighting by Gregory Allen Hirsch is first-rate. Albert Marre must have re-created his staging too many times the world over for it not to show some loss of edge, but it is still by far the best thing left to the show, and a clear and happy influence on much subsequent musical staging.

Raul Julia is billed as the first Hispanic actor to play the lead on Broadway, but Puerto Rico and Castile are as good a pair of antipodes as any. Julia seems always young and healthy (never more so than when he is dying), and he is terminally cute. He does hit a quorum of the necessary notes with his grandly quixotic voice, but no one could call that beautiful singing. Conversely, Sheena Easton as Aldonza/Dulcinea can sing, but that's about it. Looking like a swinging manicurist at one of your better hair salons, the petite Miss Easton has some charm, no acting ability, and certainly no low-down toughness. Her transformation from a raunchy tavern wench into a creature of transcendent nobility is about as convincing as that of Julia from Cervantes into the Don, which should be sublime but emerges as subliminal. The rest of the cast, led by the ingratiating Sancho of Tony Martinez, will do. But never before have I missed two principals as I did here the inspired Richard Kiley and the lusty Joan Diener.

By now, Mr. Leigh must have gone back to his advertising-jingle business, and no longer opens the show, making a visit to La Mancha less than mandatory.

IT IS HARD TO TAKE A TIRELESS PURVEYOR of hilarious comedies seriously. You know, the "Come on, M. Molière, who do you think you are, Racine?" syndrome. Yet so we must if the playwright is Alan Ayckbourn and the play **A Small Family Business,** which, like all true comedies, is more than merely funny. A drama can afford a certain looseness; a tragedy does not even have to make everyday sense. But let one small part of a comedy not fit and, like an airplane, it hurtles to the ground. The comic dramatist needs an implacable sense of the quotidian and its questionable practitioners, people who seem guilelessly banal to the casual gaze but whom his gimlet eye perceives as combatants mining a battlefield with "Mine! Mine! Mine!" in a display of greed, amorality, and more greed.

A SMALL FAMILY BUSINESS: *Brian Murray (center) in Ayckbourn's play.*

In *ASFB,* Jack McCracken, the lone good man, leaves the frozen-food business to take over the small family furniture concern, Ayres and Graces, now that its founder—his father-in-law, Ken Ayres—is irretrievably immersed in blissful dotage. At a surprise party that opens the show riotously, Jack makes a speech about the little bit of extra honesty and efficiency he plans to bring to the business. He informs his younger brother, Cliff, and his wife, Anita; his elder daughter, Tina, and her husband, Roy; his brother-in-law, Desmond, and his wife, Harriet (and her sister, Yvonne); not to mention his own sweet wife, Poppy, that henceforth not even paper clips should be made light of, made off with.

This latter-day, middle-aged Candide then proceeds to discover corruption all the way up and down the family tree. Decent, goggle-eyed Jack cannot believe what a sizable family morass he sinks into as he pursues the thread that begins with his younger daughter, Samantha, caught shoplifting by a sleazy detective willing to drop charges if Jack will get his father-in-law to hire him to investigate the corruption at Ayres and Graces (note the name!). Soon, even harmless Poppy confesses to bringing home trifling perks from her job—say, paper clips. How that "paper clips" resonates! It's like "crossroads" in *Oedipus Rex:* the site of a first, fateful misstep.

Without so much as a Virgil, Jack trudges lower and lower into an inferno whose Hecate is none other than his sister-in-law, Anita, in cahoots with an Italian company headed by the five Rivetti brothers (with all of whom she indulges in kinky sex as well as shady business): the upper-case Family that now dominates the lower-case family. Everyone is either in on the scam or, like poor, dear Poppy, slowly sucked into it. Only Jack is left reeling, gasping for righteousness. Can he prevail, or will he capitulate to the small family business that is now part of a multinational syndicate, trafficking in, among other things, the drugs that are killing his younger daughter?

Though Lynne Meadow cannot match Ayckbourn's own production at the Royal National Theatre, she provides a not unreasonable facsimile. John Lee Beatty has designed a neat cross section of a bourgeois British house—all blond-wood furniture seemingly made of Catherine Deneuve's hair, which Peter Kaczorowski's lighting blondines to platinum perfection—and Ann Roth's costumes add final polish, too. And though it lacks the ultimate in bile, Miss Meadow's staging is snappy enough.

The problem is the actors. Those who are British, half-British, or Canadian do well or, in Caroline Lagerfelt's case, wonderfully. Among the Americans, Anthony Heald and Amelia Campbell, who can handle the accent, hold their own. Very good, too, is Jake Weber, who plays all five Rivettis in fluent mafioso. But the rest fare less well, either because they have too much trouble with the accent or because they are naturally poor. Luckily, Brian Murray as Jack is so magisterial as to make even the grosser lapses of a Mark Arnott or Robert Stanton seem nugatory.

Murray plays breathtaking double and triple stops on his instrument; he is intelligently befuddled, patiently exasperated, lovingly agonized, as he squeezes the maximum allowable humor out of each progressively ghastlier situation, without exaggerating by an iota. For Ayckbourn's acerb lucidity and Murray's superb comic-pathetic tact, *ASFB* is a must. ■

Photograph by Gerry Goodstein.

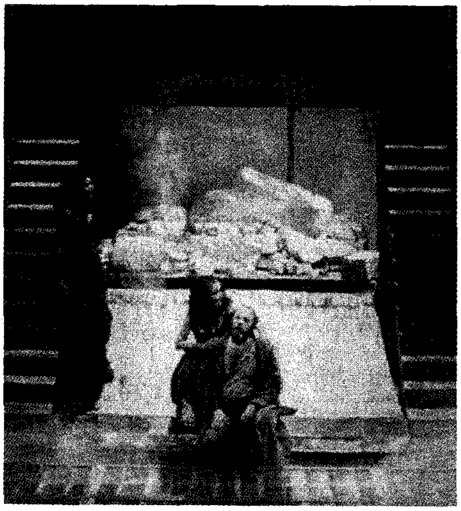
Music/Peter G. Davis

LORDS OF THE *RING*

"...The Met's *Ring* cycle seems made mostly of paste. In Bayreuth's version, singers perform with ferocious commitment..."

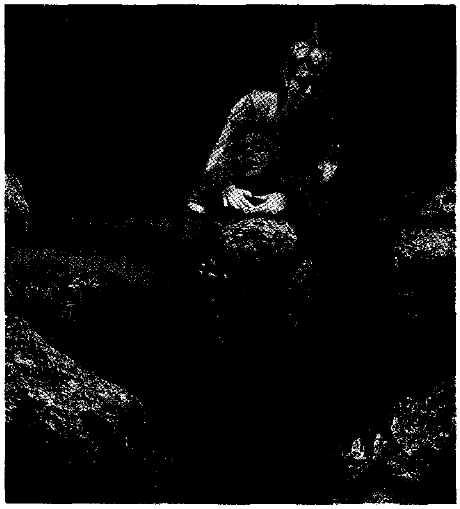
APPROPRIATELY IN THIS YEAR OF HEAVY politics, the two **Ring** cycles now available for home viewing on videodisc or -tape present a clear ideological choice. Conservatives can opt for the Metropolitan Opera's traditional treatment of Wagner's four-part epic (Deutsche Grammophon 072 522), with its storybook representation of Nordic gods, heroes, giants, and dwarfs. Left-wingers will prefer the more radical look and dramatic immediacy of Bayreuth's centennial production (Philips 070 501/4), in which director Patrice Chéreau boldly relocates the myth and its symbols in the composer's nineteenth-century industrial era. Unlike presidential candidates, though, both contenders can still be voted for—and even enjoyed, as far as aesthetic politics allows.

Local Wagnerians are by now thoroughly familiar with the Met's production, begun in 1986, completed and filmed in 1989–1990, and subsequently televised. Since New York had not seen a complete *Ring* cycle in years, the company's romantic-realist approach, it was argued, made sense. Why confuse newcomers to this complex saga with an arcane avant-garde interpretation of its subtext while most operagoers still have trouble sorting out the characters' genealogy? Besides, Wagner wrote theater pieces that play effectively as they stand, without directorial glosses; the music always intoxicates audiences, even with mediocre singers; and the elaborate scenic effects that baffled opera houses for more than a century—from that opening scene at the bottom of the Rhine to the final end-of-the-world conflagration—are now easily managed, thanks to modern stage technology.



GRAND TEUTONS: *Bayreuth's* Das Rheingold.

I don't doubt that a *Ring* cycle staged faithfully by the book could be made exciting if done with theatrical imagination and visual flair. Unfortunately, that is where the Met's version disappoints: Otto Schenk's flaccid direction and Günther Schneider-Siemssen's Disneyland sets are just not good enough, and with its slick surface, the production seems more superficial each time around. In at least one respect, though, the video improves on the live performances. Seen at close range, the most resourceful singers communicate valid ideas of their own and often manage to rise above the vacuous staging and comic-book backgrounds. Another plus is Brian Large's fluid and sensitively selective video direction, which wisely concentrates on the characters rather than their kitschy surroundings.



RHINE'S HOPE: *The Met's* Das Rheingold.

Although occasionally overtaxed as his ebullient namesake, Siegfried Jerusalem is a lively, sometimes poetic, always personable hero—even when dealing harshly with Mime the dwarf, superbly sung and acted by Heinz Zednik. *Siegfried*, in fact, is the most consistently enjoyable of the four operas, thanks to the two tenors and James Morris, who finds the Wanderer the most congenial of his three Wotan assignments. As Brünnhilde, Hildegard Behrens looks appealing, but she does nothing very specific with the role, and her problematic voice deteriorates badly between *Die Walküre* and *Götterdämmerung*, filmed a year apart. The camera unkindly scrutinizes Wagner's incestuous twins, Jessye Norman's impossibly grandiose Sieglinde and Gary Lakes's callow Siegmund—romantic realism indeed. The Gibichung siblings are limply portrayed by Anthony Raffell (Gunther) and Hanna Lisowska (Gutrune), but Matti Salminen's dangerous Hagen and Christa Ludwig's magisterial Fricka and Waltraute would be assets in any *Ring* cycle.

The Met orchestra plays brilliantly for James Levine, although with not quite the same degree of polish as on DG's sound-only compact discs, recorded in the studio with slightly different casts. The video versions preserve actual in-house performances, and we are seldom allowed to forget the fact. Levine is seen making his way to the podium before each act, and he remains on camera conducting until the curtain rises—hardly an appropriate way to set the proper mood for the operas to come, however much it may gratify Levine's ego. There are also dozens of curtain calls, and every artist receives what sounds like the same roaring ovation, raising the nasty suspicion of a spliced-in applause track. One can, of course, tune all this out, but the self-congratulatory trappings only add another layer of artificiality to a *Ring* that already seems made mostly of paste.

No such distractions intrude on the Bayreuth performances—even the conductor, Pierre Boulez, is invisible. By the time it was filmed in 1980, a production that had been greeted with howls of rage only four years earlier was being rapturously acclaimed as the classic *Ring* of its time. Seen today, the scenic innovations look comparatively tame, considering what some director-designer teams have dreamed up since, but the point of view is no less provocative or relevant. Unlike Schenk and Levine, Chéreau and Boulez have actually thought hard about this pro-

Photographs: top, Beatriz Schiller; bottom, Siegfried Lauterwasser/Philips.

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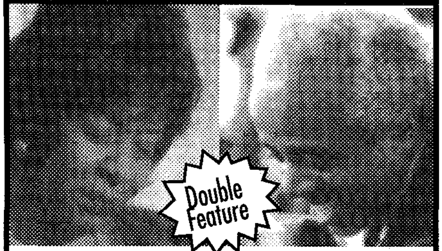

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tean work and were challenged to devise a *stimulating interpretation that still* came across as fresh, vivid, and true to the inner spirit of the piece. Their ideas also fired the singers—many of them seriously flawed, no doubt of that—to perform with ferocious commitment. I began by resampling some of the high points, but the urge to see this absorbing production again from start to finish soon proved irresistible.

The *Ring*'s message, says Chéreau, is "aggressive and desperate; it is bitter and not quite nice." That precisely describes the brutal drama that unfolds as the forces of ambition set in motion during *Das Rheingold* eventually create the decaying world of *Götterdämmerung,* where values and beliefs cease to exist and the tragic hero, Siegfried, becomes a programmed robot. Chéreau and set designer Richard Peduzzi have attempted to visualize Wagner's work as a sequence of ambiguous "scenic parables" rather than a literal representation of the myth—an approach the composer himself once proposed. Valhalla, for example, is a massive, ostentatious steel-framed structure, a stylistic jumble with many implications (a factory façade? a nouveau-riche villa? Hearst's castle?) but suggesting the ideology of power far more effectively and frighteningly than any fairy-tale fortress. The work's ritualistic elements are also sensitively realized, often with unbearably poignant images. Brünnhilde's appearance before Siegmund is one: a goddess who already senses her humanity as she prepares Wotan's son for death, slowly enveloping him in a winding sheet.

Presented with a dramatic context that they obviously find exciting and a spur, the singers surpass themselves. Zednik is an excellent Mime in the Met's video, but here he is positively inspired, fashioning a fascinatingly prismatic character that seems to be hilarious, pathetic, and maliciously devious all at once. Sensitive ears will occasionally cringe at the sound of Gwyneth Jones's shrill Brünnhilde, Manfred Jung's juiceless Siegfried, or Donald McIntyre's papery Wotan, and understandably so. Much of their singing is decidedly unlovely, but it is seldom less than intelligent, musically expressive, and wonderfully responsive to every dramatic situation.

Some will also find Boulez's penetrating vision of the score overly crisp and clinical, despite much dazzling work from the orchestra—the French conductor's timing for the entire cycle is nearly two hours less than Levine's expansive performance. Others will hate the whole idea of a *Ring* that probes the epic's substrata so vigorously and interprets its disturbing message in such a personal manner. For them, the Met's more comfortable version will be preferable, but my vote goes to Bayreuth. Simply as a piece of music theater, this is the most thrilling *Ring* cycle I have ever seen. ■

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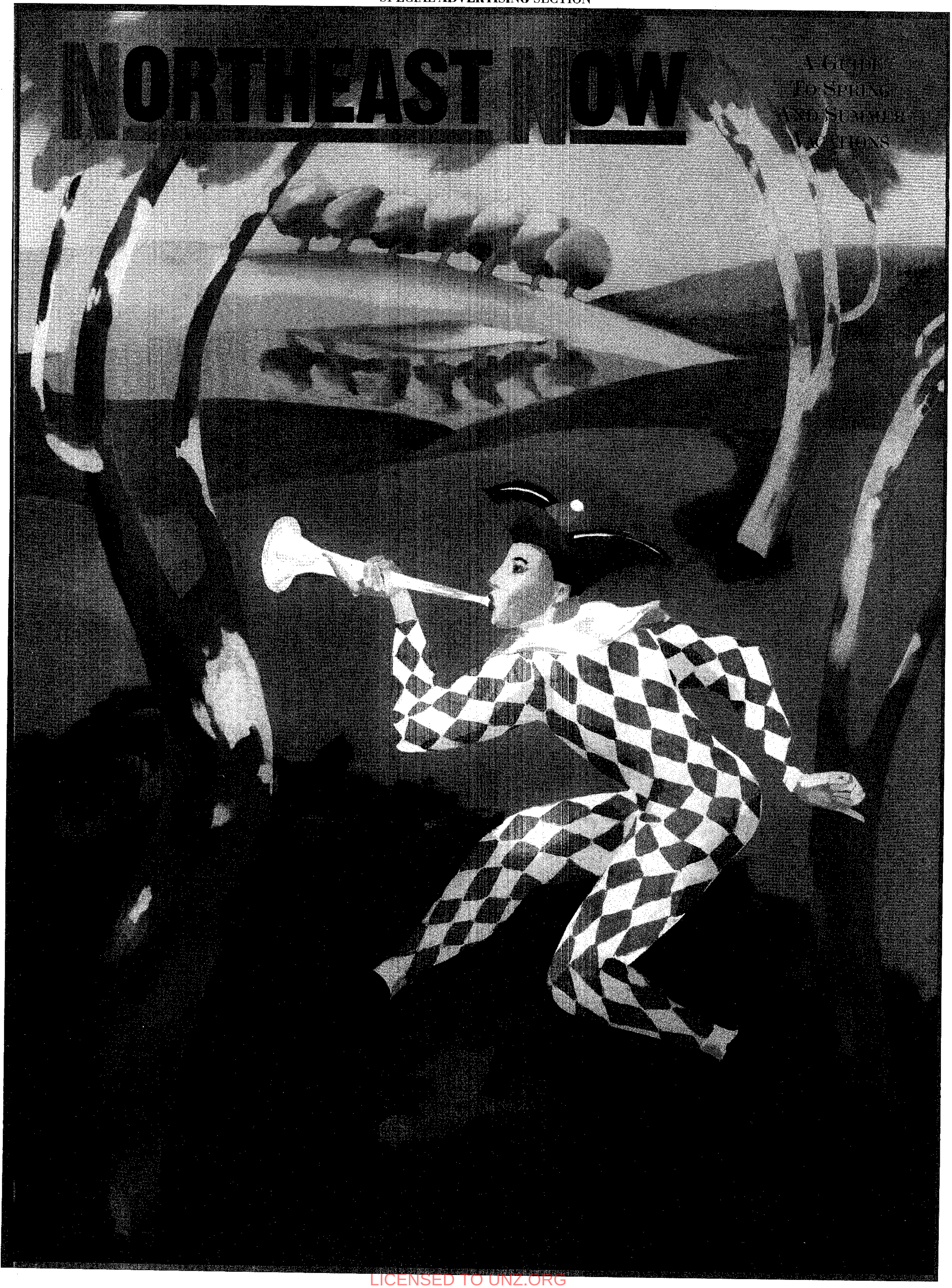

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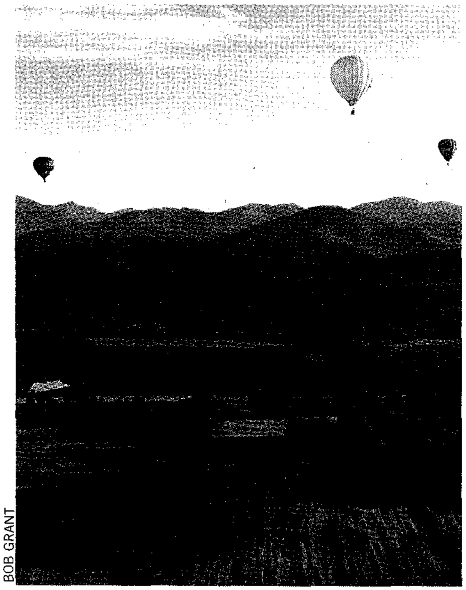
BY SUSAN BRESLOW



BOB GRANT

Ballooning over the New Hampshire countryside.

A GUIDE TO SPRING AND SUMMER VACATIONS

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Come the warm weather, many New Yorkers planning their annual spring-summer excursions look north. Upstate New York beckons with cool mountains and family resorts. Massachusetts mounts an outdoor cultural calendar second to none. And Vermont unfolds its lush greenery. The rocky shores and harbor towns of Maine; New Hampshire's wilderness and lakes; the gleaming seacoast and glamour of Newport, Rhode Island—all await visitors to the Northeast now.

Itineraries range from gentle pursuits, such as walks along country lanes and birding expeditions, to rugged mountain hiking and horseback riding. The Northeast's coastline and climate make sailing, whale-watching, and clam-digging great fun, too. On the menu, clam chowder, lobster, fresh berries, corn bread, and cheddar make traditional Northeast dining a national delight.

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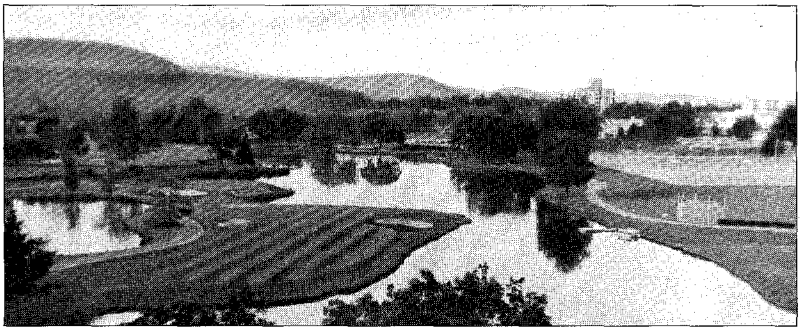

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On June 19, Amtrak (800-USA-RAIL) will resume seasonal service direct to Hyannis from Penn Station for $99 round-trip. From Hyannis, Hy-Line Cruises (508-778-2600) runs ferries to Nantucket and Martha's Vineyard, harbor cruises past the Kennedy compound, half-day fishing trips, and sightseeing trips through the Cape Cod Canal.

Martha's Vineyard attracts guests with its beaches, tennis and golf facilities, and historic fishing villages. Water that is surprisingly warm for New England laps the south-shore beaches.

Surrounded by English gardens, the Charlotte Inn (508-627-4751) overlooks South Summer Street in Edgartown. Breakfast is served on the inn's open-air terrace or in the dining room.

Shingled in cedar that has silvered with age, Nantucket shows how a 19th-century whaling village can be restored rather than frozen in time. Near the ferry dock, one can rent a bicycle and head down the flat roads, past the cranberry bogs, to the public beaches that ring the island. Windmill Auto Rental (800-228-1227), at the Nantucket airport, rents standard and four-wheel-drive vehicles and will meet ferry arrivals.

THE BERKSHIRES

In summertime music fills the air around Tanglewood. This Fourth of July, Arlo Guthrie and Judy Collins are scheduled to perform, followed by a fireworks show. Jacob's Pillow stages dance performances and the Berkshire Theater offers plays. At the Mount, Edith Wharton's preserved estate, Shakespearean classics are performed throughout the season.

Those who prefer to take in the scenic New England villages on their own steam may be interested in Berkshires Hiking Holidays' (413-499-9648) tours. "Hike, Bike, and Canoe" outings are for the hardy. On the "Birds, Beethoven, Berries, or Bach" route, the group follows country paths to

Tanglewood to hear the Boston Symphony Orchestra. Guides experienced in natural history and Berkshires' folklore lead the way. Lodging is at country inns, and three meals a day are included.

The Berkshire Visitors' Bureau (800-237-5747) helps to make lodging, dining, and recreational choices, and will provide a free guidebook and maps. Accommodations in the area range from B&B's to country inns to converted estates. Many require a minimum three-night stay during high season.

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NEW YORK

While *Catskills on Broadway* is drawing big crowds, the place where the show's performers got their start still provides warm-weather fun. Geographically, the Catskill Mountains stretch through Sullivan, Delaware, western Ulster, and part of Greene counties. The area's rolling green meadows, abundant streams, and proximity to the city make it an especially attractive weekend destination. Orchards and farm stands, antiques stores and auction houses, craft shows and county fairs, state parks and resorts all provide reasons to travel here.

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The Berkshires

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SALES & BARGAINS

BY LEONORE FLEISCHER

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SCENERY QUA NON

IMAGINATIVE STORE PROPS AND DISPLAY pieces are now available from this factory at discount prices. For example, a variety of Fome-Cor panels that can be used as screens or room dividers, such as 1-color Egyptian-style Lilies of the Nile pattern, 48 in. high by 96 in. wide, was $97, now $45; American Indian tepees, were $80 and $150 (priced by size), now $45 and $75; larger-than-life Native American figures in colored-paper print, mounted and braced, were $265–$274, now $150 each; 3-color silk-screened playing cards (king, queen, and jack), 30 in. by 44 in., were $82 each, now $48; wood adobe façades, stuccoed, painted, and in 4 sizes, were $139–$399, now $50–$170. One-color silk-screened flat architectural pieces include a column fragment, was $140, now $50. Cash only; all sales final; delivery additional. *Sylvor Co., Inc., 120–126 Eleventh Ave., near 20th St., third floor (929-8993); Sat. 10 a.m.–5 p.m. and Sun. till 3 p.m.; 5/16–17.*

SHAKE YOUR BOUTIQUE

THIS BOUTIQUE HAS YOUTHFUL WOMEN'S clothing, men's ties, unisex shirts, jewelry, and vintage watches. For example, Christine Foley's pullovers and cardigans, were $300, now $180; cotton T-shirts studded with nail heads, were $38, now $19; men's silk ties from Italy, were $55–$75, now $27.50–$40; bracelets, were $10–$50, now $5–$40; 14K-gold, gold-filled, and sterling-silver vintage watches from the thirties, forties, and fifties (with 6-month guarantee), were $250–$1,500, now $175–$1,050; antique silver, china, and crystal, now 30–50 percent off, such as Tuscan fine bone china demitasse and tea or coffee set from the forties, was $1,400, now $840. Kitsch collectibles from the forties, fifties, and sixties are half-price, such as a chartreuse panther lamp from the fifties, was $150, now $75. A.E., M.C., V., checks accepted; all sales final. *Stella Flame, 850 Lexington Ave., near 65th St. (879-5438); Mon.–Fri. 11 a.m.–7 p.m. and Sat. till 6 p.m.; while stock lasts.* ■

Dance/Tobi Tobias

KEEPING THE WOLF FROM THE DOOR

"...ABT's deplorable *Peter and the Wolf* can hardly be called a ballet. In NYCB's *Beauty,* Kyra Nichols projects a pearly glow..."

THE BIG GUNS ARE IN TOWN. PLAYING OPPOSITE each other at Lincoln Center, **American Ballet Theatre** and the **New York City Ballet** are trying to prove that, eight times a week for two months, there are nearly 7,000 people in this town who want to go to the ballet—and can pay the freight. Given the specialized nature of their wares, the behemoth companies have taken aggressive measures to guarantee box-office receipts.

City Ballet, at the New York State Theater, opened its season with three solid weeks of *The Sleeping Beauty,* its warm-weather *Nutcracker:* classical (yet streamlined for today's impatient viewers), unthreatening, spectacular, and presumed suitable for children. Mid-May, the company will show its ostensibly adventurous face with the Diamond Project—eleven new ballets by choreographers whose track records, averaged, prophesy no more than capability. Over at the Met, ABT, which has long catered to the middlebrow preference for lavish evening-length ballets, has also come up with an assortment of briefer novelties faithful to the company's something-for-every-taste agenda.

VENTURE CLASSICISM: *Frederick Ashton's* Symphonic Variations *at ABT.*

I'd like to believe that ABT committed the worst atrocity of its season straight off, with Michael Smuin's *Peter and the Wolf.* This deplorable item—it can hardly be called a ballet—is set to the familiar Prokofiev musical narrative, its text jazzed up for the occasion by Larry Gelbart, who earns his credits on Broadway and TV. The Broadway glitz is reinforced by Tony Walton's insistently rakish set (part cartoon, part Chagall) and Willa Kim's overbright costumes.

In interviews with Jennifer Dunning, the perpetrators of the production—headed up by one of ABT's two directors, Jane Hermann—underlined their desire to create a broad entertainment that would appeal to children. The text, however, is repeatedly incomprehensible to youngsters—and mercifully so. Their elders will be acutely aware of its archness and cynicism and the fact that it nearly buries the music, which has some minor charm. As for Smuin's choreography, it's an insignificant element in the whole—merely illustrative, not a single phrase of it memorable. "This is not a ballet that's going to change anyone's life," Smuin complacently told Dunning. But what do we go to the theater for, if not transcendent experience (which does not, by the way, preclude being entertained)? And why do we take our children, if not in the hope that they will come to share in and value such adventures of the spirit?

Presumably, a person asking such plaintive questions would be mollified by ABT's effort in mounting Frederick Ashton's sublime *Symphonic Variations.* Choreographed on the Royal Ballet in 1946, as England was emerging from World War II and that company was entering its golden age, the ballet proposes a universe that is at once human and divine. It is a work from which everything but the essential has been pared away: narrative, character, specific emotion, and—in personnel—hierarchy and massive numbers. Impelled by César Franck's Symphonic Variations for Piano and Orchestra, its six dancers represent both a band of intimate partners and an entire world restored to a state of confidence and aspiration.

The ABT production—staged by the Royal's Michael Somes in its original spare, lyric set and costumes, both by Sophie Fedorovitch—soberly attempts to resurrect Ashton's inimitable vision of classical dancing: the exquisite simplicity, the harmony of line, the feathery footwork, the fluidity and shading of the torso, the subtle musical phrasing, the tenderness and purity of feeling. Alas, every one of these qualities looks learned. The style is not natural to contemporary American performers; it's foreign to their training, their temperament, and their times. So even when ABT's dancers deliver the material "correctly," they're unable to make it look like a spontaneous mode of expression. Add to this deficiency the fact that not a single member of the two casts I saw imposes himself on the vast space or projects even personal authority, and you have a diminished dance—its greatness apparent, but in hints rather than in full resolution.

During the New York City Ballet's *Sleeping Beauty* estivation, I made up for having missed Kyra Nichols's Aurora last season. Now I know what everyone else has been talking about. Superlative technique—crystalline and utterly assured—is merely the base for Nichols's portrayal. Although this ballerina is an ideal Petipa dancer, she softens her customary diamondlike glitter here to a pearly glow.

In the first part of the birthday scene, Nichols's Aurora is a lovely, gentle innocent who has never known trouble or longing. How could she be otherwise? Every blessing of personality, talent, and wealth was bestowed upon her in the cradle. Then, little by little, Nichols shows us how the harmony of this young princess's

Photograph by MIRA.

existence fractures: the mounting wildness of her excitement at her coming-of-age party, culminating in the threatened near-fatal accident; the gorgeous dramatic moment when, after assuring her parents and friends that the injury from Carabosse's spindle was nothing at all, she acknowledges to herself that something is deeply amiss; and the eerie, almost tragic mood she sustains in the Vision Scene, where she finds herself so near her heart's desire yet no more palpable than a figment of her own imagination.

Since the wedding pas de deux returns Aurora to her native state of static grace, it's almost an anticlimax. Nichols has yet to find an equivalent of Margot Fonteyn's evolution from dewy girl into triumphantly radiant woman. As yet, she offers nothing more in this passage than flawlessness of execution (enhanced by Adam Lüders's masterly partnering) and a single smile of sheer glory—as if, in Aurora's victory, she was letting the veil of modesty slip and delighting in her own.

Nichols continues to be wonderful as the Lilac Fairy, *The Sleeping Beauty*'s second ballerina role and the one she originated in this production. As is essential to the figure upon whom the story's happy outcome depends, Nichols is entirely luminous. The character is necessarily an unfaceted one, an embodiment of all that is benign in life. Nichols manages to sustain this persona without growing bored or boring, simply by increasing—so gently that the process is imperceptible—the amplitude of the glow she projects.

Two factors keep her from perfection in the part; both of them are beyond her control. One is the speed crucial to Peter Martins's strategy for his version. The music Tchaikovsky assigned to the Lilac Fairy is incontrovertibly legato, and urging it—and the choreography matched to it—to a rushed pace inhibits the proper expansion of the idea behind it. An assured calm, the trustful serenity implicit in allowing things to take their good time, is at the heart of this fairy's temperament. Remember: It is she who comes up with the 100-years'-sleep scenario that demonstrates the part patience plays in the achievement of happiness.

The other drawback to Nichols's final success in this role is the absence of weight in her movement. She's a tall woman and not inordinately frail-looking, but her dancing is far lighter and softer in its impact than that of two model Lilac Fairies: Martine van Hamel (with ABT) and Beryl Grey (with the Royal Ballet). The illusion of deep-rootedness, of connection to the earth, underlines the force-of-nature aspect of the Lilac Fairy. It is this figure's job to assure us that life is not linear but cyclical, that the world will not come to an end in one of its dark periods but will return in time to the joy of burgeoning spring. ▬

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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—5/6–19: "Caroline Leaf: An Animated Life." #2—5/13: *Dirigible* (1931); *Submarine* (1928). 5/14: *That Certain Thing* (1928); *So This Is Love* (1928); *His First Flame* (1927). 5/15–17: *The Miracle Woman* (1932); *The Bitter Tea of General Yen* (1932). 5/18: *Tramp Tramp Tramp* (1926); *Frank Capra, Gagman - Part I* (1925–26). 5/19–20: *Ladies of Leisure* (1930); *Forbidden* (1931). #3—*Broadway Bill.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Highway 61.* #2—*Mediterraneo.* #3—*Mississippi Masala.* #4—*Edward II.* #5—*Proof.* #6—*Night on Earth.* Opening 5/13: *The Waterdance.*

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—5/8–21: "Women Make Movies Film Series." See Museums, Societies, Etc. for details. 5/15–21: *Shoot for the Contents; Johanna d'Arc of Mongolia.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Crisscross.* #2—*Wild Orchid II: Two Shades of Blue.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Raspad.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Basic Instinct.* #2—Through 5/14: *White Sands.* Opening 5/15: *Lethal Weapon 3.* #3—Through 5/14: *My Cousin Vinny.* Opening 5/15: *Lethal Weapon 3.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 5/13: *Monkey Business* (1931); *Horse Feathers* (1932). 5/14: *Citizens Band* (1977); *Fighting Mad* (1976). 5/15–16: *Five Easy Pieces* (1970); *Easy Rider* (1969). 5/17: *Suddenly Last Summer* (1959); *Holiday* (1938). 5/18: *The 47 Ronin - Part I* (1941); *The 47 Ronin - Part II* (1942). 5/19: *Tight Little Island* (1949); *Passport to Pimlico* (1949).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Deep Cover.* #2—*Incident at Oglala.* #3—*K2.* #4—*Thunderheart.* #5—"1992 Human Rights Watch Film Festival." See Museum, Societies, Etc. for details.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Favor, the Watch, and the Very Big Fish.* #2—*Casablanca.* #3—*Beauty and the Beast; Sleepwalkers.* #4—*Lovers.* #5—*Toto le Heros.* #6—*Othello.* #7—*Daughters of the Dust.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Fourth Animation Celebration.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*White Men Can't Jump.* #2—*The Player.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *All the Vermeers in New York.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*American Dream.* #4—*Just Like in the Movies; A Midnight Clear.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*White Sands.* #2—*Basic Instinct.* #3—*Split Second.* #4—*The Linguini Incident.* #5—*Basic Instinct.* #6—*City of Joy.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Leaving Normal.* #2—*Deep Cover.* #3—*Crisscross.* #4—*Passed Away.* #5—*Wild Orchid II: Two Shades of Blue.* #6—*A Midnight Clear.* #7—*The Player.* #8—*My Cousin Vinny.* #9—*The Player.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Beethoven; Folks!* #2—*K2.* #3—*White Men Can't Jump.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Wild Orchid II: Two Shades of Blue.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Year of the Comet.* #2—*Basic Instinct.* #3—*K2.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *My Cousin Vinny.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Crisscross.* #2—*Split Second.* #3—*White Men Can't Jump.* #4—*Beethoven; Passed Away.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Split Second.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Sleepwalkers.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Deep Cover.* #2—*Folks!* #3—*White Men Can't Jump.* #4—Through 5/14: *White Men Can't Jump.* Opening 5/15: *Lethal Weapon 3.* #5—*Basic Instinct.* #6—Through 5/14: *White Sands.* Opening 5/15: *Lethal Weapon 3.* #7—*My Cousin Vinny.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Passed Away.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Beauty and the Beast.* **EMBASSY 3**—*Year of the Comet; Wayne's World.* **EMBASSY 4**—*The Lawnmower Man.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Babe.* #2—*Crisscross.* #3—*Beethoven.* #4—*Ferngully; The Cutting Edge.* #5—*Thunderheart.* #6—*Fried Green Tomatoes.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *K2.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *City of Joy.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Mississippi Masala.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Mississippi Masala.* #2—*The Favor, the Watch, and the Very Big Fish.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Shadows and Fog.* #2—*Incident at Oglala.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Casablanca.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *A Woman's Tale.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *My Cousin Vinny.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *A Midnight Clear.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *White Men Can't Jump.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Deep Cover.* #2—*Split Second.*

53. BARONET—Third Ave. at 59th St. (355-1663). *The Waterdance.* **CORONET**—*Poison Ivy.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Where Angels Fear to Tread.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Passed Away.* **CINEMA II**—*The Playboys.* **CINEMA THIRD AVE.**—*Lovers.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Europa, Europa.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Thunderheart.* #2—*Folks!* #3—*Beethoven; Fried Green Tomatoes.* #4—*Leaving Normal.* #5—*Wild Orchid II: Two Shades of Blue.* #6—*Crisscross.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*White Sands.* #2—*Basic Instinct.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Player.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Year of the Comet.* #2—*The Linguini Incident.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *K2.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Split Second.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Deep Cover.* #2—*A Midnight Clear.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Thunderheart.* #2—*Crisscross.* #3—*White Sands.* #4—*Year of the Comet.* #5—*Ferngully; City of Joy.* #6—*Sleepwalkers.* #7—*Basic Instinct.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*White Men Can't Jump.* #2—*Wild Orchid II: Two Shades of Blue.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). "1992 Human Rights Watch Film Festival." See Museum, Societies, Etc. for details.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night on Earth.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Raise the Red Lantern.* #2—*Delicatessen.* #3—*Adam's Rib.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Leaving Normal.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Basic Instinct.* #2—*White Sands.* #3—*K2.* #4—*The Player.* #5—*Split Second.* #6—*Passed Away.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Poison Ivy.* #2—*My Cousin Vinny.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Deep Cover; Beethoven.* #2—*Crisscross.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Basic Instinct.* #2—*White Men Can't Jump.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 4/25–5/31: "Silent Witnesses: Russian Cinema Before the Revolution." 5/17: *The Pedlars* (1910); *Children of the Age* (1915); *Brigands From the Lower Reaches* (1908); *Frigid Souls* (1914).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 5/14–17: "Kurt Baker: *The Importance of Being Ernest* (1991)." 5/15, 17: "Essential Cinema: Carl Th. Dreyer." 5/15, 16: "Conspiracies 1991." 5/16: "Essential Cinema: Sergei Eisenstein." 5/16: "Robert Huot: A Retrospective." 5/17: "Visual Diary of Yasunori Yamamoto." 5/17: "New Works by the Filmmakers' Cooperative."

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 5/13: *Towards Jerusalem*, dir. Ruth Beckerman. The director will be present.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "The Synthetic Art of Sergei Paradjanov." 5/10, 12: *The Color of Pomegranates* (1969). 5/11: *Shadows of Our Forgotten Ancestors* (1965). 5/12, 13: *The Legend of the Suram Fortress* (1985). 5/13, 14: *Ashik Kerib* (1988). "Lost Horizons: The Tibet Film Festival Tour." 5/15–17, 20, 21: *The Reincarnation of Khensur Rinpoche* (1991), dirs. Tenzig Sonam and Ritu Sarin. 5/15, 16: *Lung Ta: The Forgotten Tibet* (1991), dirs. Marie Jaoul de Poncheville and Franz-Christoph Glercke. 5/17: *Lord of the Dance: Destroyer of Illusion* (1985), dir. Richard Kohn. 5/19, 20: *Menri Monastery: A Work in Progress* (1991), dirs. Duncan Burns and Roslyn Dauber. 5/19, 20: *Land of the Snowy Mountains* (1990), dir. Bernard Palacios. Special May Programs: A New York Premiere—5/8–14: *Locked Up in Time/-Verriegelte Zeit* (1990), dir. Sibylle Schönemann.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 5/19: *The Long Weekend/O' Despair*, dir. Gregg Araki.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 5/13: *César et Rosalie* (1972), dir. Claude Sautet; *Le Sauvage* (1975), dir. Jean-Paul Rappeneau.

HUMAN RIGHTS WATCH FILM FESTVAL—485 Fifth Ave. 978-8883 for information; for tickets call 59LOEWS. $6.50. 5/8–17. Dedicated to the memory of Nestor Almendros. Films include the following as well as a selection of shorts. At the **Loews Columbus Circle Theatre, Broadway & 61st St.**—5/12, 14: *Cup Final* (1991). 5/13: *Damned in the USA* (1991). 5/13, 16: *Rain Without Thunder* (1992). 5/13: *Half Life: A Parable for the Nuclear Age* (1986). 5/13: *Signed: Lino Brocka* (1987). 5/14: *Rodina Heisst Heimat/Rodina Means Home* (1991). 5/15: *Without Anesthesia* (1978). 5/14, 15, 17: *Go Away (Izidi)* (1991). 5/15: *The Last Butterfly* (1992). 5/15: *Joe Polowsky: An American Dreamer* (1986). 5/15: *Mein Hreig/My War* (1990). 5/15: *The Last Butterfly* (1992). 5/16, 17: *Gods Walk Backward* (1991). 5/16: *Hotel Terminus* (1988). 5/15: *The Last Butterfly* (1992). 5/17: *Cousin Bobby* (1991). 5/17: *Xala* (1974). At the **Loews Village Theatre VII, Third Ave. and 11th St.**—5/13, 15: *Laibach* (1988). 5/13, 15: *8A* (1992). 5/14: *In the Alleys of Love* (1991). 5/16: *The Last Butterfly* (1992). 5/14, 15: *Naji El-Ali* (1991). 5/14, 16: *Life on Hold* (1991). 5/14: *Last Images of War* (1992). 5/14: *Afrique, Je Te Plumerai* (1992). 5/15: *Berdel* (1990). 5/15: *Wadi* (1981/1991). 5/16: *Perfumed Nightmare* (1978). 5/16: *The Last Butterfly* (1992). 5/16: *Without Anesthesia* (1978). 5/16: *The Sorrow and the Pity* (1970). 5/14: *A Sense of Loss* (1972). 5/17: *The Memory of Justice* (1976). 5/17: *November Days* (1990). 5/17: *Damned in the USA* (1991). 5/17: *Beyond JFK: The Question of Conspiracy* (1992). 5/17: *Five Girls and a Rope* (1991).

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 4/10–5/28: "April in Paris: The Films of François Truffaut." 5/12–14: *Stolen Kisses* (1968); *Bed and Board* (1970). 5/15–17: *Jules and Jim* (1961); *The 400 Blows* (1959); *Antoine and Colette.* 5/19–21: *Love on the Run* (1979); *The Woman Next Door* (1981).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 5/12–16: "Films Relating to Andrea Mantegna." 5/19–25: "The Art and Culture of Japan." "Saturday Evening Films."Through May: "Italian Painting and Sculpture." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 5/15: "About Leni Riefenstahl: Films/Talk." 5/16: "Films in New York City/Group Program."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Seventy Years of Soviet Filmmaking." 5/14: *Chess Fever* (1926); *The Cloak* (1926); *Interplanetary Revolution* (1924); *Aelita* (1924). 5/15: *The Cigarette Girl From Musselprom* (1924); *The Station Master* (1925). 5/16: *Strike* (1925); *Katka's Reinette Apples* (1926). 5/17: *The Club of the Big Deed* (1927); *The Stationmaster* (1925). 5/18: *The Fall of the Roamnov Dynasty* (1927); *The Extraordinary Adventures of Mister West in the Land of the Bolsheviks* (1924). 5/19: *Death Ray* (1925); *Parisian Cobbler* (1927). 5/14: What's Happening? *Letter to the Next Generation* (1990). "New Day: The Second Decade." 5/15: *Do Not Enter: The Visa War Against Ideas* (1986); *Skokie: Rights or Wrong* (1980). 5/16: *Breaking Silence* (1985). 5/17: *Man Oh Man* (1987); *Coming of Age* (1982). 5/18: *Miles From the Border* (1988). 5/19: *French Connections* (1988).

For movie showtimes

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NEW YORK MAGAZINE®

MOVIES

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Theater screenings are at 12:15 Tues.–Sun. and also at 6 Thurs. and Fri. evenings. Through 5/3: "Bob & Ray: the Early Years." 5/5–31: "Bob and Ray, Jane, Laraine & Gilda." Through 5/31: "Dennis Potter."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 5/13–21: *Lovers* (1991). Cinema #2: 5/8–14: *Voyager* (1992). 5/15–17: *Let Him Have It* (1991). 5/18–19: *Cry of the Owl* (1987).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Viewpoint: Guardians of the Land and Spirit: Native American Lives." 5/14: *Broken Treaty at Battle Mountain* (1974); *To Protect Mother Earth (Broken II)* (1986). "Narrative Documentaries." 5/19: *Sherman's March* (1986).

WOMEN MAKE MOVIES NEW YORK FILM FESTIVAL—Cinomatographe, 15 Vandam St. (925-0606). $7. 5/11: *How Nice to See You Alive* (Brazil). 5/11: *Canto a la Vida* (Australia). 5/11: *Hidden Faces* (England). 5/12: *Crocodiles in Amsterdam* (Netherlands). 5/14–21: *Shoot for the Contents* (USA). 5/14–21: *Johanna d'Arc of Magnolia* (Germany). 5/11: *Madame X: An Absolute Ruler* (Germany). 5/11, 13: *Surname Viet Given Name Nam* (USA). 5/12: *Turnover* (Russia). 5/12, 13: *First Comes Love* (USA). 5/12, 13: *Life on Earth as I Know It* (Australia). 5/12, 13: *Transportations* (Australia). 5/12, 13: *Age 12: Love With a Little L* (USA). 5/12, 13: *Khush* (England). 5/11, 13: *A Powerful Thang* (USA). 5/11, 13: *Land Where My Fathers Died* (USA). 5/12, 13: *Night Cries: A Rural Tragedy* (Australia). 5/12, 13: *The Audition* (England). 5/12, 13: *Two Lies* (USA). 5/12, 13: *The Body Beautiful* (England). 5/12: *The Gold Diggers* (England). 5/12, 13: *The Germans and Their Men* (Germany). 5/14: *Countdown* (Germany).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Split Second.* #2—*Beethoven; Ferngully.* #3—*Deep Cover.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Split Second.* #2—*Basic Instinct.* #3—*Deep Cover.* #4—*Rock-A-Doodle.* #5—*White Men Can't Jump.* #6—*Folks!* #7—*Wild Orchid II: Two Shades of Blue.* #8—*Beethoven; Sleepwalkers.* #9—*A Midnight Clear; K2; My Cousin Vinny.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Split Second.* #3—Through 5/14: *Beethoven; Folks!* Opening 5/15: *Lethal Weapon 3.* #4—*My Cousin Vinny.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Mississippi Masala; Wild Orchid II: Two Shades of Blue; Rock-A-Doodle.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*Split Second.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—*Ferngully; Folks!* #4—*Wild Orchid II: Two Shades of Blue.* #5—*Basic Instinct.* #6—*Rock-A-Doodle; Deep Cover.* #7—*Deep Cover.* #8—*Beethoven; The Hand That Rocks the Cradle.* #9—*Split Second.* #10—*Sleepwalkers.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Split Second.* #2—*Rock-A-Doodle; Ladybugs.* #3—*White Men Can't Jump.* #4—*Wild Orchid II: Two Shades of Blue.* #5—*Sleepwalkers.* #6—*My Cousin Vinny.* #7—*Folks!; Ferngully.* #8—*Basic Instinct.* #9—*K2.* #10—*Deep Cover; Beauty and the Beast.* #11—*White Sands.* #12—*City of Joy.* #13—*Deep Cover.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Crisscross.* #2—*Basic Instinct.* #3—*City of Joy; Beethoven.* #4—*My Cousin Vinny.* #5—*Split Second.* #6—*K2.* #7—*Leaving Normal; Sleepwalkers.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Basic Instinct.* #2—*K2; A Midnight Clear.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ferngully; Folks!* #2—*Beethoven; White Men Can't Jump.* #3—*Wild Orchid II: Two Shades of Blue.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Mediterraneo.* #2—*My Cousin Vinny.* #3—*A Midnight Clear.* #4—*The Player.* #5—*The Double Life of Véronique.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*White Men Can't Jump.* #2—*Split Second.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*White Men Can't Jump.* #2—*Deep Cover.* #3—*Folks!* #4—*Wild Orchid II: Two Shades of Blue.* #5—*Passed Away.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*Split Second.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Beethoven; Leaving Normal.* #3—*White Men Can't Jump.* #4—*Sleepwalkers.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Split Second.* #2—*Deep Cover.* #3—*Crisscross.* #4—*My Cousin Vinny.* #5—*Basic Instinct.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*K2.* #2—*Casablanca.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Crisscross.* #2—*K2.* #3—*The Player.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Wild Orchid II: Two Shades of Blue.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—Through 5/14: *Ferngully; White Sands.* Beg. 5/15: *Lethal Weapon 3.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Split Second.* #4—*Rock-A-Doodle; White Men Can't Jump.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Folks!* #2—*Crisscross.* #3—*My Cousin Vinny.* #4—*Basic Instinct.* #5—*The Player.* #6—*A Midnight Clear.* #7—Through 5/14: *Beethoven; White Sands.* Beg. 5/15: *Lethal Weapon 3.* #8—*K2.* #9—Through 5/14: *City of Joy.* Beg. 5/15: *Lethal Weapon 3.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Folks!* #2—*Basic Instinct.* #3—*Adams Rib.* #4—*Wild Orchid II: Two Shades of Blue; A Midnight Clear.* #5—*Beethoven; Split Second.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Ferngully; White Men Can't Jump.* #3—*Beethoven; Split Second.* #4—*Basic Instinct.* #5—*Deep Cover.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Deep Cover.* #2—Through 5/14: *Beethoven; Thunderheart.* Beg. 5/15: *Lethal Weapon 3.* #3—Through 5/14: *Split Second.* Beg. 5/15: *Lethal Weapon 3.* #4—*Wild Orchid II: Two Shades of Blue.* #5—*My Cousin Vinny.* #6—*Basic Instinct.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Mediterraneo.* #2—*Wild Orchid II: Two Shades of Blue.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A Midnight Clear.* #2—*Basic Instinct.* #3—*Beethoven; City of Joy.* #4—*My Cousin Vinny.*

303. CORONA—PLAZA—(639-7722). #1—*Split Second.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Crisscross.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*K2.* #5—*A Midnight Clear.* #6—Through 5/14: *Ferngully; White Men Can't Jump.* Beg. 5/15: *Lethal Weapon 3.* #7—Through 5/14: *Split Second.* Beg. 5/15: *Lethal Weapon 3.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Crisscross.* #2—*Passed Away.* #3—*Deep Cover.* #4—*K2.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Basic Instinct.* #2—*The Mambo Kings.* #3—*A Midnight Clear.* #4—*My Cousin Vinny.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Folks!* #2—*Split Second.* #3—Through 5/14: *Ferngully; Sleepwalkers.* Beg. 5/15: *Lethal Weapon 3.* #4—*K2.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Folks!* #2—*Basic Instinct.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Double Life of Véronique.* #2—*Mediterraneo.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Wild Orchid II: Two Shades of Blue.* #2—*White Sands; Ferngully.* #3—*Basic Instinct.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*City of Joy.* #2—*Casablanca.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Player.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—Through 5/14: *Folks!* Beg. 5/15: *Lethal Weapon 3.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—Through 5/14: *Leaving Normal; Beethoven.* Beg. 5/15: *Lethal Weapon 3.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*White Men Can't Jump.* #2—*Wild Orchid II: Two Shades of Blue.* #3—*Sleepwalkers.* #4—*Deep Cover.* #5—*City of Joy; Passed Away.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*K2.* #2—*Beethoven; Leaving Normal.* #3—*Folks!* #4—*The Player.* #5—*Crisscross.* #6—*Basic Instinct.* #7—*My Cousin Vinny.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Ferngully; White Men Can't Jump.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Beethoven; Deep Cover.* #2—*Split Second.* #3—*Basic Instinct.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Ferngully; Sleepwalkers.* #2—*Deep Cover.* #3—*White Men Can't Jump.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Basic Instinct.* #2—*Split Second.* #3—*Folks!* #4—*Wild Orchid II: Two Shades of Blue.* #5—Through 5/14: *Passed Away.* Beg. 5/15: *Lethal Weapon 3.* #6—Through 5/14: *Folks!* Beg. 5/15: *Lethal Weapon 3.* #7—*Beethoven; White Sands.*

320. REGO PARK—DRAKE—(457-4002). *The Cutting Edge; Wayne's World.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Thunderheart.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Basic Instinct.* #2—*My Cousin Vinny.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Wild Orchid II: Two Shades of Blue; The Babe; Folks!* #2—*Ferngully; Beethoven.*

401. NEW DORP—HYLAN—(351-6601). #1—*Basic Instinct.* #2—*Rock-A-Doodle; My Cousin Vinny.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Player.* #2—*Wild Orchid II: Two Shades of Blue.* #3—*A Midnight Clear.* #4—*Folks!* #5—*Crisscross.* #6—*Basic Instinct.* #7—*K2.* #8—*White Men Can't Jump.* #9—Through 5/14: *Beethoven; White Sands.* Beg. 5/15: *Lethal Weapon 3.* #10—Through 5/14: *My Cousin Vinny.* Beg. 5/15: *Lethal Weapon 3.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Basic Instinct.* #2—*My Cousin Vinny.*

501. BELLMORE—MOVIES—(783-7200). *My Cousin Vinny.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 5/14: *My Cousin Vinny.* Beg. 5/15: *Lethal Weapon 3.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 5/14: *Beethoven; Folks!* Beg. 5/15: *Lethal Weapon 3.* #2—Through 5/14: *Split Second.* Beg. 5/15: *Lethal Weapon 3.* #3—*My Cousin Vinny.* #4—*White Men Can't Jump.* #5—*Crisscross.* #6—*A Midnight Clear.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*White Men Can't Jump.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*Beethoven; Folks!*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Player.* #2—*Crisscross.* #3—*Basic Instinct.* #4—*White Men Can't Jump; Leaving Normal.* #5—*K2.* #6—*Wild Orchid II: Two Shades of Blue.* #7—*My Cousin Vinny.* #8—*Beethoven; City of Joy.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Split Second; Beethoven.* #2—*The Player.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*Folks!* #5—*My Cousin Vinny.* #6—*Basic Instinct.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 5/14: *White Men Can't Jump.* Beg. 5/15: *Lethal Weapon 3.* #2—Through 5/14: *Folks!* Beg. 5/15: *Lethal Weapon 3.* #3—*My Cousin Vinny.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*White Men Can't Jump; Beethoven.* #2—*My Cousin Vinny.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Deep Cover.* #2—*White Men Can't Jump.* #3—*White Sands.*

511. LEVITTOWN—LEVITTOWN—(731-0516). *Rock-A-Doodle; Hook; Ladybugs; Addams Family; The Mambo Kings.* #2—*Ferngully; Stop! Or My Mom Will Shoot; The Cutting Edge; Fried Green Tomatoes; Beauty and the Beast.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Player.* #2—*Basic Instinct.* #3—*Deep Cover.* #4—*Wild Orchid II: Two Shades of Blue.* #5—*K2.* #6—*Passed Away.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*My Cousin Vinny.* #2—*Basic Instinct.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 5/14: *Folks!* Beg. 5/15: *Mediterraneo.* #2—*My Cousin Vinny.* #3—*Basic Instinct.* #4—*The Player.* #5—*A Midnight Clear.* #6—*Ferngully; City of Joy.*

515. MALVERNE—TWIN—(599-6966). #1—*Beauty and the Beast.* #2—*Fried Green Tomatoes.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Basic Instinct.* #2—*K2.* #3—*City of Joy.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Folks!* #2—*K2.* #3—Through 5/14: *Split Second.* Beg. 5/15: *Lethal Weapon 3.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Crisscross.* #7—*Beethoven.* #8—Through 5/14: *Ferngully; Passed Away.* Beg. 5/15: *Lethal Weapon 3.* #9—*Wild Orchid II: Two Shades of Blue.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Ferngully; City of Joy.* #2—*My Cousin Vinny.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*White Men Can't Jump; The Mambo Kings.* #2—*Europa, Europa; Beauty and the Beast; Rock-A-Doodle.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Double Life of Véronique.* #2—*Leaving Normal; White Men Can't Jump.* #3—*Split Second; Folks!* #4—*My Cousin Vinny.* #5—*Thunderheart; Beethoven.* #6—*Mediterraneo.* #7—*Wild Orchid II: Two Shades of Blue.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Player.* #2—*Ferngully; Year of the Comet.* #3—*White Sands.* #4—*Passed Away.* #5—*A Midnight Clear.* #6—*Crisscross.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Crisscross.* #2—*The Babe; Beethoven.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*Passed Away.* #5—*K2.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Split Second.* #2—*Leaving Normal.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Passed Away; Folks!* #2—*Wild Orchid II: Two Shades of Blue.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—Through 5/14: *Folks!* Beg. 5/15: *Lethal Weapon 3.* #2—Through 5/14: *City of Joy.* Beg. 5/15: *Lethal Weapon 3.* #3—*Basic Instinct.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Casablanca.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*White Men Can't Jump.* #2—*Mississippi Masala; Beethoven.* #3—*White Men Can't Jump; Ferngully.* #4—*My Cousin Vinny.* #5—*Crisscross.* #6—*Sleepwalkers.* #7—*Split Second.* #8—*Deep Cover.* #9—*Folks!* #10—*White Sands.* #11—*Basic Instinct; Rock-A-Doodle.* #12—*Deep Cover; Beauty and the Beast.* #13—*Wild Orchid II: Two Shades of Blue.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 5/14: *Folks!* Beg. 5/15: *Lethal Weapon 3.* #2—*Split Second.* #3—*Wild Orchid II: Two Shades of Blue.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*K2.* #2—*The Cutting Edge.* #3—*City of Joy.* #4—*The Player.* #5—*A Midnight Clear.* #6—*Leaving Normal; Thunderheart.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Raise the Red Lantern.* #2—*K2.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—Through 5/14: *City of Joy.* Beg. 5/15: *Lethal Weapon 3.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A Midnight Clear.* #2—*Ferngully; Folks!; White Men Can't Jump; Wild Orchid II: Two Shades of Blue.* #3—*The Cutting Edge; Split Second; Beethoven.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Deep Cover.* #2—*K2.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*A Midnight Clear.* #2—*Ferngully; Folks!* #3—*Passed Away.* #4—*K2.* #5—*Crisscross.* #6—*Beethoven; Deep Cover.* #7—*Leaving Normal; Sleepwalkers.* #8—*The Cutting Edge; Beauty and the Beast.* #9—*Wild Orchid II: Two Shades of Blue.* #10—*My Cousin Vinny.* #11—*Wayne's World; Split Second.* #12—*Basic Instinct; Rock-A-Doodle.* #13—*The Player; White Men Can't Jump.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Rock-A-Doodle; City of Joy.* #2—*Leaving Normal; Wayne's World.* #3—*Deep Cover; Beauty and the Beast.* #4—*A Midnight Clear.* #5—*Basic Instinct.* #6—*Wild Orchid II: Two Shades of Blue.* #7—*Ferngully; The Cutting Edge.* #8—*My Cousin Vinny.* #9—*Split Second.* #10—*Sleepwalkers; Beethoven.* #11—*White Men Can't Jump; Crisscross; K2.* #12—*Folks!; The Player.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Folks!* #2—*K2.* #3—*Split Second.* #4—Through 5/14: *Beethoven; Leaving Normal.* Beg. 5/15: *Lethal Weapon 3.* #5—*Basic Instinct.* #6—*Crisscross.* #7—*My Cousin Vinny.* #8—*Wild Orchid II: Two Shades of Blue.* #9—*City of Joy.* #10—Through 5/14: *Ferngully; White Sands.* Beg. 5/15: *Lethal Weapon 3.*

611. CORAM—PINE—(698-6442). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*Ferngully; Folks!*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Player.* #2—Through 5/14: *K2.* Beg. 5/15: *The Playboys.* #3—Through 5/14: *Mediterraneo.* Beg. 5/15: *Lethal Weapon 3.* #4—*A Midnight Clear.* #5—*Crisscross.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Mediterraneo.* #2—*A Midnight Clear.*

616. HUNTINGTON—SHORE—(421-5200). #1—*My Cousin Vinny.* #2—*The Player.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*Beethoven; Leaving Normal.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Basic Instinct.*

618. ISLIP—ISLIP—(581-5200). #1—*My Cousin Vinny.* #2—*City of Joy.* #3—*Basic Instinct; Folks!*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Cutting Edge.* #2—*My Cousin Vinny.* #3—*Beethoven; Folks!* #4—*Wild Orchid II: Two Shades of Blue.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 5/14: *The Hand That Rocks the Cradle.* Beg. 5/15: *The Prince of Tides.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Split Second; Folks!* #3—*City of Joy.* #4—*My Cousin Vinny.* #5—*White Sands; Ferngully.* #6—*Passed Away.* #7—*Basic Instinct.* #8—*White Men Can't Jump; Beethoven.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 5/14: *The Hand That Rocks the Cradle.* Beg. 5/15: *The Prince of Tides.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 5/14: *Folks!* Beg. 5/15: *The Playboys.* #2—*Crisscross.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*A Midnight Clear.* #5—*Basic Instinct.* #6—*My Cousin Vinny.* #7—*Split Second.* #8—*K2.* #9—*The Player.* #10—*City of Joy.* #11—*Passed Away.* #12—Through 5/14: *Beethoven; Leaving Normal.* Beg. 5/15: *Lethal Weapon 3.* #13—Through 5/14: *Ferngully; Sleepwalkers.* Beg. 5/15: *Lethal Weapon 3.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*A Midnight Clear.* #2—*Ferngully; City of Joy.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Mississippi Masala.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Beauty and the Beast; Basic Instinct.* #2—*Ferngully; Wild Orchid II: Two Shades of Blue.* #3—*Rock-A-Doodle; My Cousin Vinny.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 5/14: *The Hand That Rocks the Cradle.* Beg. 5/15: *The Prince of Tides.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 5/14: *Folks!* Beg. 5/15: *K2.* #2—*Wild Orchid II: Two Shades of Blue.* #3—Through 5/14: *City of Joy.* Beg. 5/15: *Mediterraneo.* #4—Through 5/14: *Leaving Normal.* Beg. 5/15: *My Cousin Vinny.* #5—*Basic Instinct.*

635. STONY BROOK—LOEWS—(751-2300). #1—*K2.* #2—*Basic Instinct.* #3—*Thunderheart.*

636. WEST ISLIP—TWIN—(669-2626). #1—*A Midnight Clear; Ferngully.* #2—*Wild Orchid II: Two Shades of Blue; Rock-A-Doodle.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Midnight Clear.* #2—*Crisscross.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 5/14: *My Cousin Vinny.* Beg. 5/15: *Lethal Weapon 3.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Mediterraneo.* #2—*Raise the Red Lantern.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Casablanca.* #2—*K2.* #3—*City of Joy.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Mediterraneo.* #2—*A Midnight Clear.*

704. HARRISON—CINEMA—(835-9800). *Folks!*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Player.* #2—*Basic Instinct.* #3—*K2.* #4—*My Cousin Vinny.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Beethoven; White Men Can't Jump.* #2—*Wild Orchid II: Two Shades of Blue.* #3—*Basic Instinct.* #4—*The Player.* #5—*Deep Cover; White Sands.* #6—*My Cousin Vinny.* #7—*A Midnight Clear.* #8—*Folks!; Leaving Normal.* #9—*K2.* #10—*Crisscross.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 5/14: *Basic Instinct.* Beg. 5/15: *Lethal Weapon 3.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*My Cousin Vinny.* #2—Through 5/14: *Split Second; White Sands.* Beg. 5/15: *Basic Instinct.* #3—*White Men Can't Jump.* #4—*Crisscross.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*White Men Can't Jump; Beethoven.* #2—*Ferngully.* #3—*A Midnight Clear.* #4—*Basic Instinct.* #5—*My Cousin Vinny; K2; Folks!*

714. PEEKSKILL—BEACH—(737-6262). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—*Wild Orchid II: Two Shades of Blue.* #4—*City of Joy; Split Second.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Folks!* #2—*Ferngully; K2.* #3—*White Men Can't Jump.* #4—*Thunderheart.*

716. PELHAM—PICTURE HOUSE—(738-3160). *White Men Can't Jump; Beethoven.*

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718. RYE—RYE RIDGE—(939-8177). #1—*Mediterraneo.* #2—*A Midnight Clear.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*White Men Can't Jump.* #2—*Folks!* #3—*Crisscross.* #4—*Ferngully; Deep Cover.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Beethoven; Leaving Normal.* #2—*Basic Instinct.* #3—*My Cousin Vinny.* #4—*Wild Orchid II: Two Shades of Blue.* #5—Through 5/14: *White Sands.* Beg. 5/15: *Lethal Weapon 3.* #6—Through 5/14: *Split Second.* Beg. 5/15: *Lethal Weapon 3.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Basic Instinct.* #2—*My Cousin Vinny.* #3—Through 5/14: *The Babe.* Beg. 5/15: *Lethal Weapon 3.* #4—*Split Second; White Sands.* #5—*Beethoven.* #6—*Wild Orchid II: Two Shades of Blue.* #7—*Crisscross.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Casablanca.* #2—*Wild Orchid II: Two Shades of Blue.* #3—*Beethoven; Passed Away.* #4—*Leaving Normal.* #5—*City of Joy; The Player.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*K2.* #2—*The Player.* #3—*Mediterraneo.* #4—*Basic Instinct.* #5—*Beethoven; White Men Can't Jump.* #6—*The Cutting Edge; Rock-A-Doodle; Ferngully.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Wild Orchid II: Two Shades of Blue.* #2—Through 5/14: *My Cousin Vinny.* Beg. 5/15: *Lethal Weapon 3.*

757. NYACK—CINEMA EAST—(358-6631). *Passed Away.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Ferngully; My Cousin Vinny.* #2—*Fried Green Tomatoes.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Basic Instinct.*

762. SPRING VALLEY—CINEMA 59—(425-1132). #1—*City of Joy.* #2—*Wild Orchid II: Two Shades of Blue; Beauty and the Beast.*

764. LAFAYETTE—(357-6030). *Folks!*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Babe.* #2—*Beethoven.*

801. DANBURY—CROWN CINE—(743-2200). #1—*The Player.* #2—*City of Joy.* #3—*Basic Instinct.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*My Cousin Vinny.* #2—*Crisscross.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Wild Orchid II: Two Shades of Blue.* #2—*Split Second; Folks!* #3—*Thunderheart.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Folks!* #2—*Beethoven; Passed Away.*

807. GREENWICH—CINEMA—(869-6030). #1—*Casablanca.* #2—*The Babe; Beethoven.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*K2.* #2—*Mediterraneo.* #3—*The Player.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 5/14: *My Cousin Vinny.* Beg. 5/15: *Lethal Weapon 3.* #2—Through 5/14: *Rock-A-Doodle; Basic Instinct.* Beg. 5/15: *Lethal Weapon 3.*

810. NORWALK—CINEMA—(838-4504). #1—*The Babe; Deep Cover.* #2—*Wild Orchid II: Two Shades of Blue.*

813. SOUTH NORWALK—SONO—(866-9202). 5/12–14: *Titicut Follies* (1967). 5/15–18: *Kafka* (1991). 5/19–21: *Europa, Europa* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*White Sands.* #2—*White Men Can't Jump; Folks!*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Wild Orchid II.* #2—*City of Joy.* #3—*My Cousin Vinny.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Basic Instinct.* #2—*Thunderheart.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Sleepwalkers; Beethoven.* #2—*White Men Can't Jump.* #3—*Rock-A-Doodle; Split Second.* #4—*Basic Instinct.* #5—*My Cousin Vinny.* #6—*The Cutting Edge.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*White Men Can't Jump.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Player.* #2—*Crisscross.* #3—*Mediterraneo.* #4—*Basic Instinct.*

821. WESTPORT—POST—(227-0500). *City of Joy.*

822. WILTON—CINEMA—(762-5678). *A Midnight Clear.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Folks!* #2—*Basic Instinct.* #3—*Beethoven.* #4—*Wild Orchid II: Two Shades of Blue.* #5—*My Cousin Vinny; City of Joy.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—Closed.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Wayne's World.* #2—*My Cousin Vinny.* #3—*White Men Can't Jump.* #4—*Basic Instinct.* #5—*Sleepwalkers.* #6—*Split Second.* #7—*K2.* #8—*Beethoven.* #9—*Deep Cover.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*K2.* #2—*White Sands.* #3—*Year of the Comet; Beethoven.* #4—*Ferngully; Folks!* #5—*Crisscross.* #6—*Wild Orchid II: Two Shades of Blue.* #7—*Split Second.* #8—*A Midnight Clear.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Deep Cover.* #2—*Sleepwalkers.* #3—*Basic Instinct.* #4—*My Cousin Vinny.* #5—*White Men Can't Jump.* #6—*The Player.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*My Cousin Vinny.* #2—*White Men Can't Jump.* #3—*City of Joy.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Babe; The Puerto Rican Mambo; Sleepwalkers.* #2—*White Men Can't Jump; Ferngully; Rock-A-Doodle.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Basic Instinct.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Deep Cover.* #2—*Wild Orchid II: Two Shades of Blue.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Player.* #2—*Folks!* #3—*Wild Orchid II: Two Shades of Blue.* #4—*K2; White Men Can't Jump; Ferngully.* #5—*City of Joy; Beauty and the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Player.* #2—*City of Joy; Leaving Normal.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Mediterraneo.* #2—*Crisscross; Leaving Normal.* #3—*Beethoven.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Babe; White Men Can't Jump.* #2—*Folks!; Ferngully; Split Second; Rock-A-Doodle.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Basic Instinct.* #2—*White Men Can't Jump.* #3—*Ferngully; Folks!* #4—*Crisscross.* #5—*Deep Cover.* #6—*Split Second.* #7—*Rock-A-Doodle; Deep Cover.* #8—*My Cousin Vinny.* #9—*Beethoven; White Sands.* #10—*Sleepwalkers.* #11—*Wild Orchid II: Two Shades of Blue.* #12—*The Hand That Rocks the Cradle.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Cousin Vinny.* #2—*A Midnight Clear.* #3—*Basic Instinct.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Deep Cover.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Prince of Tides; Hook.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Beethoven; Crisscross.* #2—*Leaving Normal.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Wild Orchid II.* #2—*White Men Can't Jump.* #3—*Basic Instinct; Folks!* #4—*Beethoven; Thunderheart.* #5—*Split Second; Ferngully; Beauty and the Beast.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Babe; Folks!* #2—*White Men Can't Jump; Ferngully.* #3—*Basic Instinct.* #4—*Wild Orchid II.* #5—*My Cousin Vinny.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Mediterraneo.*

936. UNION—UNION—(686-4373). #1—*K2.* #2—*Wild Orchid II.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Cousin Vinny.* #2—*Basic Instinct.* #3—*Wild Orchid II.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Player.* #2—*Sleepwalkers; Passed Away.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Basic Instinct.* #2—*Ferngully; Passed Away.* #3—*White Sands.* #4—*My Cousin Vinny.* #5—*Wild Orchid II.*

951. CLOSTER—CLOSTER—(768-8800). *The Mambo Kings.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Beethoven; Split Second.* #2—*Basic Instinct.* #3—*Mediterraneo.* #4—*Wild Orchid II.*

953. EMERSON—QUAD—(261-1000). #1—*K2; White Men Can't Jump.* #2—*The Mambo Kings; The Cutting Edge.* #3—*Beethoven; The Babe.* #4—*Ferngully.*

959. PARAMUS—CINEMA 35—(845-5070). *The Hand That Rocks the Cradle.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Basic Instinct.* #2—*K2.* #3—*Folks!* #4—*Wild Orchid II.* #5—*Crisscross.* #6—*My Cousin Vinny.* #7—*Beethoven; City of Joy.* #8—*Leaving Normal.* #9—*Casablanca.* #10—*The Player.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Deep Cover.* #2—*Split Second.* #3—*White Men Can't Jump.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Basic Instinct.* #2—*Wild Orchid II.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Crisscross.* #2—*A Midnight Clear.* #3—*Basic Instinct.* #4—*My Cousin Vinny; Leaving Normal.* #5—*Beethoven; Passed Away.* #6—*Wild Orchid II.* #7—*The Player.* #8—*K2.* #9—*Deep Cover; Folks!* #10—*Passed Away.* #11—*Split Second; Mediterraneo.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Basic Instinct.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Folks!* #2—*My Cousin Vinny.* #3—*K2.* #4—*The Player.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Memoirs of an Invisible Man; The Cutting Edge.* #2—*The Hand That Rocks the Cradle.* #3—*Fried Green Tomatoes; Bugsy.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Thunderheart.* #2—*City of Joy.* #3—*Folks!* #4—*Beethoven.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Midnight Clear; Mediterraneo.* #2—*Passed Away.* #3—*Rock-A-Doodle; The Babe.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Basic Instinct.* #2—Through 5/14: *My Cousin Vinny.* Beg. 5/15: *Wild Orchid II.* #3—Through 5/14: *Wild Orchid II.* Beg. 5/15: *Lethal Weapon 3.* #4—Through 5/14: *Folks!* Beg. 5/15: *Lethal Weapon 3.*

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ADAM'S RIB—(1 hr. 27 min.; 1992) Three generations of women squeeze busy lives into a single cramped Moscow apartment. Director Vyacheslav Krishtofovich chronicles the complicated lives of a middle-aged museum guide, her two daughters, a bedridden but still feisty grandmother, and the steady stream of men that intrude upon them. NR. **81**

ALL THE VERMEERS IN NEW YORK—(1 hr. 27 min.; 1991) Iconoclast Jon Jost explores the discrepancy between art and life in a film set in the 1980s, focusing on a hotshot Wall Street broker and his obsession with a young French actress who bears a striking similiarity to a model in a Vermeer painting. With Emmanuelle Chaulet and Stephen Lack. NR. **13**

AMERICAN DREAM—(1 hr. 40 min.; 1992) Barbara Kopple's devastating new documentary won an Oscar in 1991 for its portrait of a 1985–1986 meat-packing strike in Austin, Minnesota. Though making record profits, George A. Hormel & Co. wants to roll back drastically the wages and benefits of Local P-9 of the United Food and Commercial Workers International Union. Sick of making concessions, the union hires an outside organizer, Ray Rogers, to organize a media blitz against the company. To our horror, the Austin local slowly goes down to defeat.The rollbacks go through, and most of the meat-packers lose their jobs to permanent replacements. But while Kopple is a gifted reporter, she's not a great artist, and her imaginative sympathy sometimes falters. Still, the movie has enormous emotional force. (Powers, 4/13/92) NR. **14**

THE BABE—(1 hr. 45 min.; 1992) The big, broad, conventional Hollywood production starring John Goodman leans too heavily on the gross pop mythological approach. As the movie tells it, George Herman Ruth of Baltimore, Maryland, gets dumped off at a dour Catholic "industrial" school when he is a pie-faced brawler of a seven-year-old. Writer John Fusco and director Arthur Hiller go for the easy, obvious stuff—the Babe's roaring bonhomie, his kid-in-a-candy-shop appetites, his cigar, his flask. They caricature all the authority figures; they make the baseball scenes largely unbelievable with slow motion. Yet John Goodman comes through. When Babe is thwarted or denied love, misery works up from his broad jowls to the narrowed brow and gathers in his eyes. He is a comical-tragical cartoon of woe. The movie splits into a mythic approach to Ruth's abilities and a tragic-pathetic view of his personal life. Fusco and Hiller get the early, nostalgic stuff right. But the filmmakers miss the transformation that Babe Ruth wrought on baseball in the twenties. With Trini Alvarado and Kelly McGillis. (5/4/92) PG. **38, 400, 524, 724, 800, 807, 810, 908, 918, 934, 953, 971**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. Everyone's watching everyone else, and the audience is trapped in voyeurism, too. The filmmakers know how to press our buttons. Yet Eszterhas has constructed the movie cleverly. Nick's recent girlfriend, Beth (Jeanne Tripplehorn), is set up to parallel Catherine. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **7, 18, 18, 24, 33, 60, 67, 85, 91, 152, 158, 160, 200, 203, 211, 214, 217, 219, 220, 222, 300, 302, 304, 306, 308, 310, 315, 317, 319, 322, 401, 406, 500, 504, 505, 506, 512, 513, 514, 516, 517, 527, 530, 600, 606, 608, 610, 611, 617, 618, 621, 625, 632, 634, 635, 705, 706, 707, 708, 709, 714, 723, 724, 755, 760, 801, 809, 817, 818, 819, 820, 900, 902, 905, 910, 919, 920, 922, 933, 934, 937, 950, 952, 961, 964, 965, 966, 972**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. (11/25/91) G. **10, 36, 160, 511, 515, 521, 530, 606, 608, 632, 762, 912, 933**

BEETHOVEN—(1 29 min.; 1992) A suburban family's orderly life is disrupted by a hairy addition to the household—an exasperating Saint Bernard named Beethoven. Directed by Brian Levant. With Charles Grodin, Bonnie Hunt, and Dean Jones. PG. **20, 26, 38, 59, 89, 150, 152, 155, 158, 200, 204, 213, 219, 220, 222, 300, 302, 313, 315, 317, 319, 400, 406, 503, 504, 505, 506, 509, 517, 522, 524, 530, 601, 606, 608, 610, 616, 619, 621, 625, 706, 709, 716, 723, 724, 753, 755, 800, 805, 807, 818, 900, 902, 904, 917, 919, 931, 933, 952, 953, 961, 965, 970**

CITY OF JOY—(2 hrs. 14 min.; 1992) Has Patrick Swayze ever been to a doctor? Has he even seen one? If there was ever a profession that introduced sobriety and weight to a man's movements, medicine is it, yet Swayze plays a doctor who loses his belief in himself and then finds it again—in Calcutta, taking care of the poor—and he rushes about wildly, as if he had never left the ballet stage, and tosses his head like a stallion in a corral. Roland Joffé directed with an infallible instinct for the high-minded cliché, and Pauline Collins, in an immaculately phony performance, plays a dedicated woman who introduces Swayze to the satisfactions of altruism. Some of the Indian actors are great, and Calcutta, as a cinematic background, is impressively and frighteningly packed and squalid, but the movie is hopeless. (4/27/92) PG–17. **18, 41, 67, 160, 200, 219, 302, 311, 314, 505, 514, 516, 520, 527, 533, 600, 608, 610, 618, 621, 625, 634, 702, 714, 753, 762, 801, 816, 821, 900, 906, 912, 916, 961, 970**

CRISSCROSS—(1 hr. 40 min.; 1992) Goldie Hawn stars as a single mom trying to raise her twelve-year-old son at a ramshackle hotel in the Florida Keys. Abandoned by her husband, a traumatized Vietnam vet, Tracy plans for the future, while her son yearns for the family years of yore. With Keith Carradine and David Arnott. R. **5, 19, 26, 38, 59, 67, 89, 200, 214, 216, 219, 304, 305, 315, 406, 503, 505, 517, 523, 524, 530, 606, 608, 610, 612, 625, 638, 706, 708, 722, 724, 802, 820, 904, 917, 919, 931, 961, 965**

THE CUTTING EDGE—(1 hr. 41 min.; 1992) A brash young hockey skater who spends most of his ice time in the penalty box and a prima-donna figure skater with an unparalleled talent and grace make an unlikely figure-skating pair that turns the 1992 Winter Olympics figure-skating competition on its ear. PG. **38, 320, 511, 533, 601, 606, 608, 619, 755, 818, 953, 969**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

DEEP COVER—(1 hr. 52 min.; 1992) The story isn't especially plausible, but writers Henry Bean and Michael Tolkin are shrewd about such things as power relations among assorted South American, black, and white thugs of the underworld, and they appear to share the refreshing idea that the audience for a violent urban thriller need not be put off by intelligence or even literacy. The excellent Larry Fishburne stars as a sternly moral cop who goes undercover in the Los Angeles drug business, becoming partners with Jeff Goldblum, an intellectual lawyer attracted to the excitements of the criminal life. Goldblum uses his solemn self-absorption to bring out the amazement of a middle-class man's acceptance of the ruthless rules of crime. And director Bill Duke not only is attuned to the bitter wit of the screenplay but appears to be working out the elements of a distinctive style. In all, the liveliest and smartest of the recent thrillers. (5/4/92) R. **9, 19, 33, 52, 66, 89, 150, 152, 157, 158, 158, 160, 160, 210, 211, 214, 218, 222, 300, 305, 314, 317, 318, 510, 512, 530, 530, 603, 606, 608, 706, 722, 810, 902, 905, 911, 919, 919, 922, 962, 965**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **81**

MOVIES

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even *admirers leave the theater shaking their heads, not un*happy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **14, 206, 309, 522**

EDWARD II—(1 hr. 31 min.; 1992) British director Derek Jarman puts a political spin on Christopher Marlowe's classic play about Edward II (Steven Waddington), his lover Piers Gaveston (Andrew Tiernan), and their swift and brutal fall from power. R. **3**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, *this comic epic of sur*vival is amazingly, a true story, based on Solly's memoirs. (7/15/91) R. **14, 58, 521, 813**

THE FAVOR, THE WATCH, AND THE VERY BIG FISH—(1 hr. 29 min.; 1992) An eccentric comedy about a devotional photographer searching for the perfect model to pose as Christ on the Cross. Written and directed by Ben Lewin. With Bob Hoskins, Jeff Goldblum, and Natasha Richardson. R. **10, 43**

FERNGULLY: THE LAST RAINFOREST—(1 hr. 12 min.; 1992) Even the creatures in this secret place, filled with magic and untouched by humans, have to fight to save their environment. An animated musical, featuring the voices of Tim Curry, Samantha Mathis, Christian Slater, Robin Williams, and Grace Zabriskie. G. **38, 67, 150, 158, 160, 204, 217, 222, 304, 307, 310, 316, 318, 400, 511, 514, 517, 520, 523, 530, 601, 606, 608, 610, 611, 621, 625, 627, 632, 636, 709, 715, 722, 755, 759, 904, 908, 912, 918, 919, 933, 934, 950, 953**

FOLKS!—(1 hr. 49 min.; 1992) Tom Selleck plays a successful baby-boomer with a family of his own who reunites with his parents after an eight-year estrangement. Directed by Ted Kotcheff. PG-13. **20, 33, 59, 152, 155, 158, 160, 204, 210, 219, 220, 307, 308, 313, 315, 319, 319, 400, 406, 503, 504, 506, 507, 514, 517, 522, 526, 527, 530, 532, 601, 606, 608, 610, 611, 618, 619, 621, 625, 634, 704, 706, 709, 715, 722, 764, 803, 805, 815, 900, 904, 912, 918, 919, 933, 934, 961, 965, 967, 970, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Dir. by Jon Avnet. PG-13. **38, 59, 511, 601, 759, 969**

HIGHWAY 61—(1 hr. 42 min.; 1992) To a hard-driving soundtrack that ranges from zydeco to rock with awhole lot of blues, a trumpet-playing barber, a rock-and-roll groupie, and the frozen corpse of her dead brother set out on Highway 61, a mythical road that reaches from Ontario to New Orleans. R. **3**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 719**

INCIDENT AT OGLALA—(1 hr. 30 min. 1992) On June 24, 1975, a shoot-out on the Pine Ridge Indian Reservation left two FBI agents dead. Director Michael Apted chronicles the events leading up to the conflict and the relentless prosecution of a Native American activist afterward. Narrated by Robert Redford. PG. **9, 18, 44, 62**

K2—(1 hr. 44 min.; 1992) Michael Biehn and Matt Craven co-star as a brash young lawyer and a brainy research physicist who share a passion for mountain climbing. Together, they set out to conquer the world's most difficult peak, K2. Directed by Franc Roddam. R. **9, 20, 24, 40, 64, 85, 152, 160, 200, 203, 215, 216, 219, 304, 305, 307, 315, 406, 505, 512, 516, 517, 524, 533, 534, 603, 606, 608, 610, 612, 625, 634, 635, 702, 705, 706, 709, 715, 755, 808, 902, 904, 912, 936, 953, 961, 965, 967**

LETHAL WEAPON 3—(Running time unavailable; 1992) Danny Glover and Mel Gibson team up for a third round—this time, tracking an ex-cop who's selling stolen police guns on the street. Directed by Richard Donner. R. **7, 33, 155, 217, 219, 219, 300, 304, 307, 313, 319, 406, 502, 503, 507, 517, 527, 532, 600, 610, 625, 639, 707, 723, 724, 756, 809, 972**

LEAVING NORMAL—(1 hr. 50 min.; 1992) Christine Lahti gives her largest movie performance yet as Darly Peters, a foulmouthed tough cookie who always seems to be screwing herself up. Ed Zwick directs this female buddy film (in production just after *Thelma & Louise*, so those critics who describe it as a spinoff will be in error). At the beginning, Darly chucks her job at a smelly beer-sloshing bar in Normal, Wyoming, and comes across Marianne (Meg Tilly), who's walked *out on her husband after he slugs her. The two wom*en hook up and head for Alaska, where Darly thinks she has a house waiting for her. So Darly is the strong one this time, and Marianne, who is vague and spacey, is the innocent, which, in the person of Meg Tilly—whose patented slow timing is beginning to lose its charm—can be pretty innocent indeed. The script (by Edward Solomon) is feeble and undramatic, the minor characters are boring, and the direction is slack, but the real problem is that Lahti and Tilly just don't go together. Rather than building up some momentum, the movie is forever falling flat. *Leaving Normal* is a botch. Stay focused on Lahti and just let yourself ride through the long, shapeless moments when she *isn't onscreen.* (4/27/92) R. **19, 59, 83, 200, 213, 313, 315, 505, 522, 524, 533, 606, 608, 610, 616, 625, 634, 706, 723, 753, 916, 917, 931, 961, 965**

THE LINGUINI INCIDENT—(1 hr. 39 min.; 1992) At the Dali, a rising star on the New York restaurant scene, intrigue and romance are only some of the things on the menu. Meet your waitress, a would-be magician; the British bartender (or he is a secret agent?); and the caustic cashier, who delivers one-liners in sign language. Dir. by Richard Shepard. With Rosanna Arquette, David Bowie, and Marlee Matlin. R. **18, 62**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who *seduces them into a dangerous world of sensual plea*sures. NR. **10, 55**

THE MAMBO KINGS—(1 hr. 40 min.; 1992) Entropy rules in this diverting saga of two Cuban musicians—cocky, business-minded Cesar Castillo and his dreamy brother Nestor—who leave Havana in the early fifties to make their fortunes in New York. The first twenty minutes are bursting with the immigrant *energy found in Oscar Hijuelos's exuberant original* novel, *The Mambo Kings Play Songs of Love.* Yet just when the movie's got you hooked you on its breakneck beat, it promptly loses all its rhythm. It's hard to hate any movie that puts attractive performers up on the screen, and this one's so lavish with them that the prodigally sexy Maruschka Detmers is cast as Nestor's dutiful wife, Delores, who dreams of being a schoolteacher. As her melancholy husband, Antonio Banderas couldn't be more creepily convincing. Still, Banderas is overshadowed by Armand Assante's brazen Cesar, and after energizing the first half with sexual brio, he eventually becomes a menagerie of facial tics. It's not his fault. The movie was made by rookie director Arne Glimcher (founder-director of the Pace Gallery), and it's as enjoyable as anything can be that's been made by someone who doesn't know what he's doing. (Powers, 3/16/92) R. **306, 511, 521, 908, 951, 953**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 63, 206, 301, 309, 514, 522, 612, 634, 700, 703, 718, 755, 808, 820, 935, 952, 965, 971**

A MIDNIGHT CLEAR—(1 hr. 47 min.; 1992) Reviewed in this issue. R. **14, 19, 49, 66, 152, 203, 206, 219, 220, 302, 304, 306, 406, 514, 523, 533, 606, 608, 612, 613, 625, 627, 636, 638, 703, 706, 709, 718, 822, 920, 965, 971**

MISSISSIPPI MASALA—(1 hr. 58 min.; 1992) The new film by Mira Nair (director of the celebrated *Salaam Bombay!*) is more virtuous than exciting and more wise than startling. Nair begins in Uganda in 1972, with Jay (Roshan Seth), a prominent lawyer, his wife, and their little daughter, Mina, heading for the airport, cast out with other Indians. Years later, the family winds up in the South, where they and their friends, like many émigré Indians, manage and live in a run-down motel. Now 24, Mina (Sarita Choudhury) is a remarkable beauty, with spilling flesh and a magnificent pile of hair. She and Demetrius (Denzel Washington), a self-made Greenwood black, "meet cute," throwing both communities into an uproar. The sensual bond between the two lovers is strong, but the untrained Choudhury can't keep up with Washington, who plays Demetrius with dignity and force. (2/10/92) R. **42, 43, 156, 530**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, *has never tried a case before, but he's a tough* little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director (*Nuns on the Run*), obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty *mouth and an incredible mind for bizarre detail.* (3/30/92) R. **7, 19, 25, 33, 48, 87, 152, 155, 158, 160, 200, 206, 214, 217, 219, 300, 302, 304, 306, 313, 315, 322, 401, 406, 500, 501, 502, 503, 504, 505, 506, 507, 509, 513, 514, 517, 520, 522, 530, 606, 608, 610, 611, 616, 618, 619, 621, 625, 632, 634, 639, 705, 706, 708, 709, 714, 723, 724, 756, 759, 802, 809, 816, 818, 819, 900, 902, 905, 906, 919, 920, 922, 934, 950, 961, 965, 967, 972**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) Reviewed in this issue. R. **3, 80**

OTHELLO—(1 hr. 31 min.; 1992) The restored version of Orson Welles's classic adaptation of *Othello*, with Welles in the title role, with Suzanne Cloutier, Micheál Mac Liammóir, and Fay Compton. NR. **10**

PASSED AWAY—(1 hr. 36 min.; 1992) The sudden death of 70-year-old Jack Scanlan brings his four estranged children together under one roof for a traumatic—and at times hilarious—family gathering. Directed by Charlie Peters. With Bob Hoskins, Blair Brown, Tim Curry, and Frances McDormand. PG-13. **19, 26, 34, 55, 85, 210, 305, 314, 319, 512, 517, 523, 524, 526, 606, 621, 625, 753, 757, 805, 938, 950, 965, 971**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 55, 625**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 19, 19, 61, 85, 206, 216, 219, 312, 315, 406, 505, 506, 512, 514, 533, 606, 608, 612, 616, 625, 705, 706, 753, 755, 801, 808, 820, 905, 912, 916, 938, 961, 965, 967**

POISON IVY—(1 hr. 31 min.; 1992) Katt Shea Ruben directed this controversial film about an alluring young siren (Drew Barrymore) who seduces her best friend's father. R. **53, 87**

★**PROOF**—(1 hr. 26 min.; 1992) Easily the most entertaining Australian movie in years. Writer-director Jocelyn Moorhouse's first film has the intensity of a beautifully wrought novella, and its barbed erotic atmosphere is highly cinematic. Martin (Hugo Weaving), sightless since birth, is extremely bright and trusts no one. He assumes that everyone lies to blind people (and he may have a point); he thinks they lie to manipulate him, because they can get away with it. But Moorhouse creates a witty atmosphere of aggression that makes easy pity impossible. Martin takes pictures of everything he experiences, pointing the camera in the direction of what interests him. He wrestles over the photographs with his housekeeper, Celia (Genevieve Picot), a rather elegant and forceful woman with a sharp, disdainful curve to her mouth. There is a touch of sadomasochistic joking in her relationship with Martin. Then Martin meets the dishwasher, Andy (Russell Crowe), a good-looking young man who is direct without being deliberately rude, and Martin trusts him. Andy describes what's in Martin's snapshots. That's Martin's "proof" that the world is there, his defense against people lying to him. Now that Andy, attractive and acquiescent, is on the scene, things come to a boil. Moorhouse's writing is precise, the acting crisp and controlled. There could be more life going on, and the characters' relations to one another are not always worked out fully. But *Proof* is fascinating. (3/23/92) NR. **3**

THE PUERTO RICAN MAMBO (NOT A MUSICAL)—(1 hr. 30 min.; 1992) A series of vignettes interspersed with a monologue by writer and star Luis Cabellero that attempts to shatter the prevailing myths about Puerto Ricans using humor and wit. Dir. by Ben Model. NR. **908**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **81, 534, 700**

RASPAD—(1 hr. 43 min.; 1992) In Russian with English subtitles. Through a series of fictional vignettes, Mikhail Belikov re-creates the Chernobyl nuclear power disaster and its aftermath in a terrifying documentary filmed on location with unprecedented government cooperation. NR. **6**

ROCK-A-DOODLE—(1 hr. 14 min.; 1992) In a new animated film, Don Bluth updates the legend of Chanticleer, the rooster who forgot to crow, with some barn-raising rockabilly from Glen Campbell and the voices of Ellen Greene, Christopher Plummer, Charles Nelson Reilly, and Sandy Duncan. G. **152, 156, 158, 160, 218, 401, 511, 521, 530, 606, 608, 632, 636, 755, 809, 818, 908, 918, 919, 971**

SLEEPWALKERS—(1 hr. 31 min.; 1992) Stephen King's first work written expressly for the screeen. Tanya Robertson, an unsullied teenager from a small-town in Indiana, is the next target for a mother-and-son team of Sleepwalkers—a dying breed of vampires-cum-werewolves that feed on virtuous young women. With Brian Krause, Mädchen Amick, Alice Krige. R. **10, 32, 67, 152, 157, 158, 160, 211, 213, 218, 314, 318, 530, 606, 608, 818, 902, 905, 908, 919, 938**

SPLIT SECOND—(1 hr. 30 min.; 1992) In the year 2008, in a London that has been ravaged by the effects of global warming and rampant pollution, a volatile cop and his annoyingly energetic sidekick are on the trail of a violent killer who may or may not be human. R. **18, 26, 31, 52, 65, 85, 150, 152, 155, 157, 158, 160, 200, 208, 211, 214, 218, 220, 222, 300, 303, 304, 307, 317, 319, 503, 506, 517, 522, 524, 530, 532, 601, 606, 608, 610, 621, 625, 708, 714, 723, 724, 803, 818, 902, 904, 918, 919, 933, 952, 962, 965**

THUNDERHEART—(1 hr. 58 min.; 1992) Raymond Levoi, a young FBI agent (Val Kilmer), has tried long and hard to forget that he is one quarter American Indian. But an investigation into a murder on an Indian reservation forces him to come to terms with his heritage while becoming embroiled in a plot that threatens both the reservation and his own life. R. **9, 38, 59, 67, 300, 321, 522, 533, 635, 715, 803, 817, 933, 970**

★**TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. This is the first feature by Belgian writer-director Jaco Van Dormael, a onetime circus clown who already displays the sophisticated crowd-pleaser's knack for making the simple seem tricky. Its grumbling hero, Thomas van Hasebroeck, is a man who could never seize the day because he was always too busy trying to seize the past. He's obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent *extraordinaire*. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. (Powers, 3/16/92) **10**

WATERDANCE—(1 hr. 46 min.; 1992) At a physical-rehabilitation center, three men—with little in common but the wheelchairs they now depend on—struggle to come to terms with their recent paralysis. With Eric Stoltz, Wesley Snipes, William Forsythe, Helen Hunt, and Elizabeth Peña. R. **3, 53**

WAYNE'S WORLD—(1 hr. 35 min.; 1992) Wayne (Mike Myers) and his sidekick, Garth (Dana Carvey), host a late-night cable-access TV show from Wayne's basement in Aurora, Illinois—"Wayne's World!" Myers created the character of Wayne while still a Toronto high-school student, and then teamed up with Carvey on *Saturday Night Live*, where "Wayne's World" has become a regular skit. The characters have the strengths of skit creations—a moment-to-moment exuberance, a ready satirical hold on certain types. Myers gives Wayne a thick verbal texture of schmuckiness—a mix of hapless teen cliché, techie obsessiveness, and let's-party sexual banter. Carvey offers the flip side of Wayne's innocent egomania, a sense of life as infinitely dangerous. Wayne and Garth have the weakness of skit characters, too. Everything gets repeated about 30 times, and no one changes or develops. What can you do with skit characters in a feature film? Myers and Bonnie and Terry Turner, who wrote the screenplay, decided to just stretch things out. The plot they've concocted is halfhearted. Director Penelope Spheeris keeps the material loose and silly (which, given the script, is her only choice), and some of *Wayne's World* is funny in a nagging sort of way. But most of the movie is just smart-ass stuff. (2/24/92)PG-13. **36, 320, 606, 608, 902**

WHERE ANGELS FEAR TO TREAD—(1 hr. 53 min.; 1992) Based on E. M. Forster's first book (from 1905), this is a minor affair, and a bit dim: Its theme of British coldness and duty at war with Mediterranean passion and cruelty now seems obvious and a little quaint. Still, the movie features a performance by Judy Davis as an enraged, fanatical Low Church moralist, a performance that is too intense to be dismissed. Davis, back straight, neck taut, head bobbing, goes all the way into pale, intellectual evil and never comes out of it. Telling off the Italians who are boisterous at a small-city opera house, she is both hilarious and frightening. With Rupert Graves, Giovanni Guidelli, Helen Mirren, Helena Bonham Carter, and Barbara Jefford. (3/9/92) PG. **54**

WHITE MEN CAN'T JUMP—(1 hr. 55 min.; 1992) Wesley Snipes and Woody Harrelson are basketball hustlers trying to pull a fast one on L.A.'s toughest basketball courts. Directed by Ron Shelton. With Rosie Perez. R. **12, 20, 26, 33, 33, 51, 68, 91, 152, 158, 160, 204, 208, 210, 213, 218, 222, 304, 313, 314, 316, 318, 406, 503, 504, 505, 507, 509, 510, 521, 522, 530, 530, 601, 606, 608, 621, 706, 708, 709, 715, 716, 722, 755, 815, 818, 819, 902, 905, 906, 908, 912, 918, 919, 933, 934, 953, 962**

WHITE SANDS—(1 hr. 42 min.; 1992) A soft and loosely wrapped fajita directed by the rapidly sinking Roger Donaldson. The movie offers some chic open-sky locations near Santa Fe and also some talented people getting dry in the mouth from a desert of a plot, including Willem Dafoe, Mary Elizabeth Mastrantonio, and Samuel Jackson, as well as the unfortunate Mickey Rourke. Forgettable. (5/4/92) R. **7, 18, 33, 60, 67, 85, 160, 217, 219, 310, 319, 406, 510, 523, 530, 610, 621, 706, 708, 723, 724, 815, 904, 919, 950**

WILD ORCHID II: TWO SHADES OF BLUE—(1 hr. 47 min.; 1992) Zalman King (*9½ Weeks* and *Wild Orchid*) heats up again in an erotic tale about Blue, a teenage girl who gets taken in by a madam to her high-class house of ill repute. With Nina Siemaszko, Wendy Hughes, and Tom Skerritt. R. **5, 19, 22, 31, 59, 68, 152, 155, 156, 157, 158, 160, 204, 210, 213, 217, 220, 222, 300, 301, 310, 314, 316, 319, 400, 406, 505, 506, 512, 517, 522, 524, 526, 530, 532, 601, 606, 608, 610, 611, 616, 619, 621, 625, 632, 634, 636, 706, 714, 723, 724, 753, 756, 762, 803, 810, 816, 900, 904, 911, 912, 919, 933, 934, 936, 937, 950, 952, 961, 964, 965, 972, 972**

A WOMAN'S TALE—(1 hr. 34 min.; 1992) A favorite of this year's film festivals. An independent and spirited old woman lives life as she sees fit, eschewing society's constraints and rules. But when the death of a friend leaves her depressed and weak, her meddlesome son attempts to rein her in. Directed by Paul Cox. With Sheila Florance. PG-13. **46**

YEAR OF THE COMET—(1 hr. 31 min. 1992) The sophisticated daughter of a London wine merchant discovers a rare vintage of wine bottled for Lafite in 1811, a year dubbed "The Year of the Comet" because of the extraordinary vintages it produced. In order to get her hands on "the rarest wine in the world," she reluctantly enlists the help of an avowed "beer man," the uncultured but undenyingly dashing Oliver Plexico (Timothy Daly). Dir. by Peter Yates. PG-13. **24, 36, 62, 67, 523, 904**

REVIVALS

CASABLANCA—(1 hr. 42 min.; 1942) Romance, adventure, intrigue, and all that—a Hollywood classic if ever there was one. With a marvelous cast that includes Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet, Peter Lorre, and Claude Rains. Michael Curtiz directed. **10, 45, 215, 311, 528, 702, 753, 807, 961**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **8**

THEATER LISTINGS

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BROADWAY

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; Monday through Saturday (Thursdays are always dark) at 8 p.m.; $32.50 to $60. At the **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people, featuring standup comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence. Tuesday through Friday at 8 p.m.; Wednesday at 2 p.m., Sunday at 3 p.m., Saturday at 2 p.m., 5:30 p.m., and 9 p.m.; $30 to $55. Opened: 12/5/91. And don't forget Tuesday-night weekly specials, when ALL seats are $30. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—Harry Groener and Jodi Benson are the stars of a musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. The book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, and inspired by material by Guy Bolton and John McGowan; the choreography is by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, and the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. There's a new cast now, featuring Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, and Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2; Sunday at 3 p.m.; $35 through $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $35 to $50, except Wednesday, which is $27.50 to $42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, and Chip Zien are the stars of a dual bill of one-act musicals, looking at the American family, bar-mitzvah traumas, and changing relationships: *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland;* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; both feature Heather MacRae, Barbara Walsh, Carolee Carmello, and Jonathan Kaplan. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40–$50. At the **John Golden Theater,** 252 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

FIVE GUYS NAMED MOE—Musical revue by Clarke Peters, choreographed/directed by Charles Augins, celebrating songs of 1940s jazz star Louis Jordan; and six singer/dancers (only five are named Moe) romp through the best-known of them. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince are the stars of this top-notch revival of the 1950 musical comedy, with a book by Jo Swerling and Abe Burrows; based on Damon Runyon's characters (and they are all as intoxicatingly irresistible as ever) in his short story about high and low life around Times Square; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography is buoyed by the splendid likes of Scott Wise and Gary Chryst, and soars, bounces and slides to new heights of musical-comedy dancing. Monday–Saturday at 8; Wednesday and Saturday at 2; $40–$60. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 35 mins. **IRLS**

THE HIGH ROLLERS SOCIAL AND PLEASURE CLUB—A musical set in New Orleans, combining New Orleans standards with songs by composer/performer Allen Toussaint; directed and choreographed by Alan Weeks. Cast features Allen Toussaint, Ken Ard, Debbie Burrell, and Vivian Reed. Costumes by Theoni V. Aldredge. Monday through Saturday at 8; Wednesday and Saturday at 2; $37.50 to $47.50. At the **Helen Hayes,** 240 West 44th Street (944-9450). 2 hrs. **IRLS**

CLOSED

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of comic timing and inflection, and Joyce Van Patten, as the Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day; Tracy Pollan does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $25–$47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Gregory Hines stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover, Keith David, Tonya Pinkins, Brenda Braxton, and Stanley Wayne Mathis. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits and weaklings. Her two grandchildren are left in her care while their father goes South to work as a salesman. With David Chandler, Jamie Marsh (who will be replaced by David Neipris through 5/17), Benny Grant, and Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Raul Julia and Sheena Easton in a musical based on Cervantes's *Don Quixote,* with book by Dale Wasserman, music by Mitch Leigh, lyrics by Joe Darion; directed by Albert Marre. Also featured in the cast are Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson, Michele Maika, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Leila Florentino, Francis Ruivivar, and Alton White are the stars of a musical romance, directed by Nicholas Hytner; the score is by Claude-Michel Schonberg and the lyrics by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also in the cast are Sean McDermott, and Liz Callaway, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays at 2 p.m. and Saturdays at 8 p.m.); Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. Opened: 4/11/91. At the **Broadway Theater**, Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted*, for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; choreography by Liza Gennaro. Spiro Malas stars as Tony, the most happy middle-aged vineyard owner, Sophie Hayden is Rosabella, the mail-order bride, and Charles Pistone has the role of the handsome ranch foreman; featured in the cast are Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, and Liz Larson, plus an ensemble of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $55. At the **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 15 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, and audience. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical play based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8 p.m.; Sunday at 3 p.m.; Wednesday and Saturday at 2 p.m. Opened: 4/25/91. (Note: Special matinees at 2 p.m. on Thursdays through 6/4, and one on 6/25; replacing the 8 p.m. performances through 6/3 and one on 6/24.) At the **Saint James Theater**, 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

A SMALL FAMILY BUSINESS—Alan Ayckbourn's comedy, directed by Lynne Meadow, is about an idealist who takes over the family-run business, only to find himself caught in a whirlwind of intrigue, indiscretion, and in-laws. Featured in the cast are Brian Murray, Caroline Lagerfelt, Anthony Heald, Patricia Conolly, Thomas Hill, Jake Weber, Robert Stanton, Amelia Campbell, Mark Arnott, Jane Carr, Barbara Garrick, John Curless, and Patricia Kilgarriff. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange makes her Broadway debut as Blanche Du Bois and stars with Alec (Stanley Kowalski) Baldwin, along with Amy Madigan as his wife Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday through Sunday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $50; through 8/9. At the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's play, set in the Hill district of 1969 Pittsburgh, focuses on the lives of the regulars in a neighborhood diner; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Sullivan Walker, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $42.50. At the **Walter Kerr Theater**, 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—Keith Carradine's last performance is on 5/16, and Mac Davis takes it over on 5/18. The 1991 winner of six highly deserved Tony awards, Best Musical, Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails in this musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, all wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; book by Peter Stone; succulent music by Cy Coleman; lyrics by the Comden and Green team. The highly satisfying cast features Nancy Ringham (as "Ziegfeld's favorite"), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8; Saturday and Wednesday at 2; $25 to $60. Opened: 5/1/91. **Palace Theater**, Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANGEL OF DEATH—Two one-acters: the first, *Angel*, by Charlie Schulman, and directed by Peter Maloney, refers to Josef Mengele and co-stars Evan Handler and Gus Rogerson; the second, *Big Al*, by Bryan Goboloff, refers to Al Pacino and features Daniel von Bargen, Steven Goldstein, Keith Reddin, and Leslie Lyles. Both are about Hollywood and its influence as the drama-making factory. Tuesday–Saturday at 8, Sunday at 2 and 7; $25; through 5/24. **American Jewish Theater,** 307 West 26th Street (633-9797).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Catherine Wolf, and Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $32.50; through 7/4. **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition:* The best numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. Featured in the cast are Toni DiBuono, Roxie Lukas, Michael McGrath, Patrick Quinn, and the indefatigable Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East**, 211 East 60th Street (838-9090).

BLOOD WEDDING—Gloria Foster, Elizabeth Peña, Joaquim de Almeida, and Phyllis Bash are the stars of Langston Hughes's translation of the Federico García Lorca classic about a murderous wedding day in rural Spain; directed by Melia Bensussen. Featured in the cast are Omar Carter, Ivonne Coll, Sara Erde, Cordelia Gonzalez, Gina Torres, Marchand Odette, Michael Mandell, Fanni Green, and Mike Hodge. Through 5/31; Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 5/31; $25. At the **Joseph Papp Shakespeare Festival Theater**, 425 Lafayette Street (598-7150).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a very special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $29.50–$37.50. **Astor Place Theater**, 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday, Friday at 8; Saturday at 7 and 10; $15; through 6/6. **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia in Tom Dulack's funny, blissfully sitcom comedy about Mafia "godfathers" who want to invest in a Broadway show; directed by John Tillinger. Laughter aplenty and funny lines pop up all over; the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Karen Valentine, Ronald Maccone. Tuesday–Saturday at 8.; Sunday at 7; Saturday, Sunday at 3; $32.50–$37.50. **Promenade**, Broadway at 76th Street (580-1313).

CLOSED

BROTHERLY LOVE—John Fidele's play, directed by Frank Crescione, explores the bond between two Italian-American orphaned brothers, and the changes wrought by the impending marriage of the older one. With Robert Arcaro, Mike Alpert, Lynn Knight, John Fidele, Noemi Soulet. Thursday, Friday at 8; Saturday at 7 and 10; Sunday at 3; $12.50; through 6/21. **Chernuchin**, 314 West 54th Street (581-3044).

CANDIDE—Victor Mack stars in Voltaire's classic, adapted by Len Jenkins, about a pathological optimist in search of the best of all possible worlds; directed by David Esbjornson and Carey Perloff. Through 5/17, nightly at 8; no Mondays in May); however, there are Sunday performances in May at 2 p.m.; $22 to $27. **CSC Repertory,** 136 East 13th Street (677-4210).

DREAM OF A COMMON LANGUAGE—Heather McDonald's play explores the problems women face in finding their own creative voices and in making them heard in their public and private worlds; directed by Liz Diamond. With Mary Mara, Joseph Siravo, Caris Corfman, Roco Sisto, Mia Katingbak, and J. R. Nutt. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $25; from 5/13. At the **Judith Anderson Theater,** 420 West 42nd Street (873-3767).

EATING RAOUL—Adrian Zmed stars in a musical, based on the 1982 cult film; book by Paul Bartel; music by Jed Feuer; lyrics by Boyd Graham; directed by Toni Kotite; choreographed by Lynne Taylor-Corbett. Two hapless squares search for the American Dream. With Eddie Korbich, Courtney Collins, Cindy Benson. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7 p.m.; $25 to $39.50. At the **Union Square Theater,** 100 East 17th Street (307-4100).

EMPTY HEARTS—Written and directed by John Bishop, this courtroom drama explores love and obsession in an erotically driven modern relationship. Mel Harris and Cotter Smith star, with Joel Anderson, Susan Bruce, John Dossett, Claris Erickson, and Edward Seamon. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; $26 to $32; through 6/14. At the **Circle Repertory Company Theater Uptown,** Seventh Avenue South at West 4th Street (924-7100).

THE END OF THE DAY—Jon Robin Baitz's play about an expatriate Englishman who attempts to change his new life in Los Angeles by disentangling himself from his ex-wife's dangerous family; directed by Mark Lamos. With Nancy Marchand, Paul Sparer, Roger Rees, Philip Kerr, John Benjamin Hickey, and Jean Smart. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 5/24. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

END OF THE GAME—In Samuel Beckett's tragicomedy, a wheelchair-bound man and his attendant seem frozen in challenge to the very meaning of life; directed by Eve Adamson. Featured in the cast are Mark Waterman, Harris Berlinsky, Joseph Menino and Angela Vitale. In repertory with Jean Cocteau Company's *The Vanek Plays* (which see below); through 5/31. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater** (677-0060).

THE EXTRA MAN—Adam Arkin, John Slattery, Boyd Gaines, and Laila Robins are the stars of Richard Greenberg's play, set in the world of the literati and focusing on a cunning young bachelor who takes an overactive interest in the lives of his friends, a circle of sleek and successful urbanites; directed by Michael Engler. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2:30 p.m.; Sunday at 7 p.m.; through 6/21; $35. Manhattan Theater Club's Stage 1, at **City Center**, 137 West 55th Street (581-7907).

FAIRY BONES—Two one-acters by Laurence Yep, directed by Tina Chen, that parallel tales of Chinese settlers in California in the 1890s. Featured in the cast are Christen Villamor, Raul Aranas, Keenan Shimizu, and Lucy Liu. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Wednesday (school matinees) at noon; through 5/23; $22. Pan Asian Repertory Theater at **Playhouse 46** in St. Clement's Church, 423 West 46th Street (245-2660).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley. Costumes by Candice Connelly, lighting by Debra Kletter, music by Joseph Jarman, and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; 5/20 at 2 p.m.; there are no evening performance 5/13; through 5/23; all seats are $15. At the **Shiva/Joseph Papp Shakespeare Theater**, 425 Lafayette Street (598/7150).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FRENCH PLAYS—Craig Wasson stars in the fifth of the "Festival" series, Jean-Louis Bourdon's *Jock*, translated by Timothy Johns and directed by André Ernotte. It depicts the deadly ménage of an athlete, his mild-mannered brother, and the latter's estranged wife; through 5/17; Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $15. The French Festival continues with Samuel Beckett's *Nowhere* (see listing below); 5/26 through 6/7; $15. At the **UBU Repertory Theater**, 15 West 28th Street (679-7562).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Tempestt Bledsoe, Shona Tucker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GET USED TO IT—Tom Wilson Weinberg's gay musical revue for the nineties, which he also directed, takes a keen and perceptive look at the gay life, its humor, anger, love, and politics; choreography by Jack Matter. Featured in the cast are Sevastian Herald, John O'Brien, and Todd Whitley, accompanied by pianist Wayne Barker. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $20. At the **Courtyard Playhouse,** 39 Grove Street, at Bleecker Street (869-3530).

GRANDCHILD OF KINGS—(The O'Casey Project): Adapted/directed by Harold Prince, with traditional Irish music, based on two of the Sean O'Casey autobiographies, featuring in the ensemble cast Irish-American actors (most playing a variety of roles): Chris O'Neill, Pauline Flanagan, Rose[illegible] Fine, Ciaran O'Reilly, Patrick Fitzgerald; four musicians (Morning Star group); and two ten-year-olds, Maeve Cawley and Padraic Moyles. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $35. **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (477-7900).

CLOSED

GROUNDHOG—Elizabeth Swados's play with music, composed and directed by the author, features David Schecter, Anne Bobby, and a cast of ten. It focuses on the relationships between a charismatic street performer and his sister during Groundhog's battle with government officials of New York City. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 5/17. At the Manhattan Theater's Stage II at the **City Center Theater**, 131 West 55th Street (239-6200).

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—Frank Loesser's Pulitzer Prize–winning musical, with libretto by Abe Burrows, Jack Weinstock, and Willie Gilbert, directed by Steven Earl-Edwards, tells of a window washer's rise up the corporate ladder. Featured in the cast are Peter Yawitz, Jonathan Bennett, Tracey Cassidy, Jim Mullins, Ann Vawter, and LuAnn Vispoli, plus an ensemble of seventeen. Thursday through Saturday at 8; Saturday at 2; Sunday at 3 p.m.; $15; through 5/17. At **St. Bart's Theater**, 109 East 50th Street (751-1616, Ext. 219).

IPHIGENIA IN TAURIS—Euripides' play, directed by Yannis Houvardas, staged like a dream, is set in a girls' orphanage or asylum; the starring roles are played by Alyssa Bresnahan and Gregory Karr, plus a bilingual ensemble cast of twelve. Note: Call for details; they are complicated; the performance is 70% English and 30% classical Greek. Through 5/24, except 5/12 and 18. Tuesday through Friday at 7:30 p.m.; Saturday at 2 p.m. and 7:30 p.m., and Sunday at 3 p.m.; $15. In the **LaMaMa's Annex Theater**, 74A East 4th Street (475-7710).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days; directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $24; through 5/17. At the **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

JUST A NIGHT OUT—Richard and Susan Turner have created this musical set in the blues-tinged jazz-club world; directed by Leslie Dockery. It features an original score, and classics by Cole Porter and the Comden and Green team. Thursday, Friday, and Saturday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $20 to $22.50. At the **Top of the Village Gate Theater**, 160 Bleecker Street (475-5120).

LESBIANS WHO KILL—Deb Margolin's play deals with women's angriest response to misogyny, and stars Lois Weaver and Peggy Shaw, trying to make it seem reasonable. Thursday through Saturday at 10 p.m.; through 5/24; $12. The second-floor Club at **LaMaMa E.T.C.**, 74A East 4th Street (475-7710).

LIPS TOGETHER, TEETH APART—Terrence McNally's long-running play tells about the experiences of two married couples sharing a Fire Island beach house over a long, not-so-peaceful July 4th weekend; directed by John Tillinger. Featured in the cast are Christine Baranski, Brian Kerwin, Jonathan Hadary, and Joanne Camp. Tuesday through Saturday at 8 p.m.; Saturday at 2:30 p.m.; and Sunday at 2:30 p.m. and 7 p.m.; $35. At the **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Laura Esterman, Mark Rosenthal, Lisa Emery, Alice Drummond, Karl Maschek, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $35. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

NOWHERE—Last of the New French Plays series is Reine Bartéve's play, directed by Françoise Kourilsky, which explores the condition of exile through an Armenian woman (Julie Boyd) trying to overcome the haunting images of her past. With Stephen Mendillo, William Carden, and Du-Yee Chang. 5/26 through 6/7; $15; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. At the **UBU Repertory Theater**, 15 West 28th Street (679-7562),

NUNSENSE—Dan Goggin's entertaining musical comedy–drama, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally consider to be a good and noble cause. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$35. **Douglas Fairbank** 432 West 42nd Street (239-4321). ● ●

OEDIPUS—Sophocles' timeless Greek tragedy, this version in a contemporary setting; directed by James Jacobus. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; through 6/14. At the **Westside Repertory Theater**, 252 West 81st Street (874-7290).

ONE OF THE ALL-TIME GREATS—Renee Taylor, Tom McGowan, Larry Block, and Lou Liberatore star in Charles Grodin's play, directed by Tony Roberts, which follows the creative team of a troubled Broadway show from its first preview to opening night. With Richard B. Shull, Kimberleigh Aarn, Jack Hallet, Helen Greenberg, Kim Chan, Francine Beers. Tuesday–Saturday at 8; Sunday at 3 and 7:30; $20–$25. **Vineyard,** 108 East 15th Street (353-3874).

THE OXCART—*(La Carreta)*. Rene Marques's drama tells of Latin American immigrants and their move to New York City in search of a better life; directed by Alma Oms. Featured in the cast are Eddie Andino, Esther Mari, Jeanette Toro, Ebony Diaz, and Carlos Valentin. Wednesday through Friday at 8 p.m. (in English); Saturday and Sunday at 2 p.m. and 8 p.m. (in Spanish); $12 to $15. At the **Puerto Rican Theater**, 304 West 47th Street (354-1293).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, and the music is by Albert Evans. Tuesday–Friday at 8:30; Saturday at 7:30 and 10:30; Sunday at 3:30 and 7:30; $32.50–$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J. Nelson, Graeme Malcolm; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—May performances: *Los Jibaras* ($15); *Innocent Eréndira and her Heartless Grandmother* ($20); *Bótanica* ($15); *La Casa de Bernarda Alba* ($15); *Luisa Fernanda* ($20); *Cafe con Leche* ($15). These Spanish-language performances are varied during the month. Call for times and dates. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

ROY COHN/JACK SMITH—Conceived and performed by Ron Vawter, piece is a double portrait of two complex minds and two completely opposing approaches to gay sexuality. Through 6/7 at 8; $20. At the **Performing Garage**, 33 Wooster Street (966-9796).

THE RUBY SLIPPERS—Bill Solly and Neil Kennedy's play about a boy who falls in love with Judy Garland after seeing some of her films; directed by Duane Mazey. Tuesday–Friday at 8; $15; through 5/15; $15. **Wings**, 154 Christopher Street (627-2961).

RUTHLESS!—Musical comedy with book, lyrics, direction by Joel Paley, music by Marvin Laird, about a girl (ten-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Thursday through Saturday at 8 p.m.; Saturday at 5 p.m.; Sunday at 3 p.m.; $24. At the **Players**, 115 MacDougal Street (254-5076).

SHMULNIK'S WALTZ–Allan Knee's comedy, directed by Gordon Hunt, is a romantic journey, set on New York City's Lower East Side, about a peddler determined to win the love of the beautiful Rachel. Featured in the cast are We[illegible] Kaplan, Steve Routman, Rob Gomes, Rober[illegible]tims, and Ilana Levine. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30. At the **John Houseman**, 450 West 42nd Street (967-9077).

CLOSED

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. Remarkable acting by Dennis Boutsikaris, Laura Linney, Jon De Vries, Deborah Hedwall. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $30–$35. **Orpheum**, 126 Second Avenue (477-2477).

SONG OF SINGAPORE—Music and lyrics by Erik Frandsen, Robert Hipkens, Michael Garin, and Paula Lockhart, with Allan Katz's book for this bubbly brimming musical (and a great deal of fun); asking, "What to do when a mysterious Asian slumps dead at your bar with a handful of jeweled fish, and you just gotta sing and dance?" Directed by A. J. Antoon with an eye for zany detail. With Cathy Foy, Andrea Green, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane. Tuesday–Thursday at 8; Friday and Saturday at 7 and 10:15; Sunday at 3 p.m.; $25 to $40. At the **Song of Singapore,** 17 Irving Place (228-0844).

SPIKE HEELS—Theresa Reback's comedy, with Kevin Bacon, Tony Goldwyn, Saundra Santiago, and Julie White, exploring the notion of a four-sided love triangle. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $22–$28; from 5/12. **McGinn/Cazale,** 2162 Broadway, at 76th Street (873-6103).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Sarah Jessica Parker, Jon Tenney, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7:30; through 7/26; $37.50. **Mitzi E. Newhouse**, Lincoln Center, 150 West 65th Street (239-6200).

THE SUNSET GANG—Gene Varrone, Irving Burton, Alfred Toigo, Chevi Colton, Shifra Lerer, and Sheila Smith in a musical about couples in a Florida retirement home who find love late in life and leave their respective spouses to investigate their new feelings; book and lyrics by Warren Adler; music by L. Russell Brown; directed by Edward M. Bohen. Tuesday, Wednesday, Thursday, Saturday, at 8; Sunday at 2 and 7; through 5/24; $22–$25. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

TEN BLOCKS ON THE CAMINO REAL—The original version, directed by Teresa Hayden, of Tennessee Williams's later *Camino Real*. Jacqueline Brookes and Charles Cissel have the lead roles, plus an ensemble cast of seven. Thursday through Saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; $10; through 5/27. At **Theater 22,** 54 West 22nd Street (472-1789).

TESTIMONY—Sonita Surratt and Juli Bray-Morris are the stars of Safiya Henderson-Holmes's play, set in the New York City Tombs, following the interrogation by a psychiatrist of a black woman inmate charged with the murder of a white woman; directed by Raina von Waldenburg. With Mantee M. Murphy and Chris Kopp. Friday and Saturday at 7:30 p.m., Saturday at 4 p.m., and Sunday at 3 p.m.; $16; through 5/27. At the Henry Street Settlement's **Louis Abrons Art Center,** 466 Grand Street (869-3981).

THE VANEK PLAYS—Vaclav Havel's three, featuring Ferdinand Vanek, a writer/dissident whose life mirrors Havel's own, starring Craig Smith; directed by David Fishelson: *Unveiling*; *Audience*, with William C. Mitchell, and *Protest*. Through 5/30, in rotating repertory with Cocteau's production of Beckett's *Endgame* (phone for complicated schedule); $16. Cocteau Repertory at **Bouwerie Lane**, 330 Bowery (677-0060).

ZORA NEALE HURSTON—Elizabeth Van Dyke plays the title role in Laurence Holder's theatrical biography of the Queen of the Harlem Renaissance, a controversial woman whose strong opinions both angered and inspired her contemporaries and later black writers; directed by Wynn Handman. Joseph Edwards plays the various men in her life. Wednesday and Thursday at 11 a.m. and Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $20; through 5/30. **Main Theater**, 111 West 46th Street (840-3074).

OFF OFF BROADWAY

AMBROSIO—Romulus Linney's play, co-directed by Mr. Linney and James Houghton, and set in 1500 Spain, is taken from *The Monk*, by "Monk" Lewis, and addresses the nature of evil. With Peter Ashton Wise, Craig Duncan, Marin Hinkle, Garrison Phillips, T. Ryder Smith, and Mark Allen Gordon. Through 5/17; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m., $10. A Signature production at the **Kampo Theater**, 31 Bond Street (279-4200).

ANGELINA'S PIZZERIA—A musical comedy by Eddie DiDonna who wrote the book, and Mark Marcante who wrote the music and also directed; about a commedia dell'arte troupe from an Astoria pizzeria and its ups and downs; choreography by Craig Meade. Featured in the cast are Arlana Blue, Barbara Wise, Stephen DeLorenzo, Vicky Linchon, Mary Eck, Crystal Field, Scott Lilly, Henry Field, Michael Vazquez, and Sheridan Roberts. 5/14 through 31 at 8 p.m. (no performance on 5/24, but there is a 2 p.m. matinee on 5/23); $5. At the **Theater for the New City,** 155 First Avenue (254-1109).

AS YOU LIKE IT—Shakespeare's comedy, directed by Shannon Mayers, music by Michael Taranto. With David Fuller, Ned Coulter, Jerry Kernion, Molly Powell, most of them playing two parts. 5/14–16, 21–23, at 8 p.m.; 5/17, at 3 p.m.; $12. A Ten Ten Players production at the **Park Avenue Christian Church,** 1010 Park Avenue (879-7669).

BELLA ROSA PALKO—*Celebrated Star of the Movies:* A one-woman play about love, life, art, sand, and cucumbers, by Lenore Blumenfeld; starring Hilari Scarl, and directed by William J. Ingersoll. 5/11, 12, 18, 19, 25, and 26, at 8 p.m.; $10. At the **Courtyard Playhouse**, 39 Grove Street (841-0842).

BERNIE'S BAR MITZVAH—A cast of 46, with the help of the audience, participates in a theatrical spoof of a Jewish boy's ceremony, with open bar, cocktail party, dinner and dancing to a live band; written/directed by Howard Perloff. Sunday at 1 and 6; Tuesday through Friday at 7; Saturday at 2 and 7; $65–$85. **24-Karat Club**, 327 West 44th Street (1-800-231-8607).

BORIS SIMONOV AND THE LAST FRONTIER—Michael J. Carley wrote and directed this play about a Soviet cosmonaut who accidentally drifts onto an asteroid and meets some unexpected friends—Beethoven, Galileo, Thoreau, and Georgia O'Keefe. Featured in the cast are Mr. Carley, Michael DiAntonio, Aaron Beall, Barbara Wiechmann, and Gary Shrader. Thursday through Sunday at 7:30 p.m.; 5/14 through 17, 21 through 24, and 28 through 31; $10. At the **NADA Theater,** 167 Ludlow Street (420-1466).

DANCING ON THE WHITE HOUSE LAWN—Donna Blue Lachman stars in her stage debut, which is the collection of reminiscences of a young girl from the Chicago area, directed by David Petraca. Tuesday through Friday at 8:30 p.m., Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 5 p.m. and 8 p.m.; $20 to $25. At **The Ballroom,** 253 WEst 28th Street (244-3005).

DANDO BOHICA—Written and directed by Peter Hodges, his play is about a Wall Street sting. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $10; 5/14 through 31. At the **Synchronicity Space**, 55 Mercer Street (582-1003).

DEAD AS A JEW (ZION'S COMMUNITY)—Writer/director Fred Newman's tale of a South Bronx post-Holocaust working-class community. Friday and Saturday at 8, and Sunday at 3; through 5/24; $20. At the **Castillo Theater**, 500 Greenwich Street (941-1234).

THE DUCK BLIND—Peter Maeck's view of war as experienced from the homefront; directed by David Dorwart; with a cast including Alison Lani Bronda, Richard Sachar, Leo Farley, Tim Corcoran, and David Mogentale. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; $10. At the **29th Street Playhouse**, 212 West 29th Street (465-0575).

AN EVENING OF SURPRISES—Anton Chekhov's *A Marriage Proposal*; George Bernard Shaw's *How He Lied to Her Husband*; and August Strindberg's *The Stronger*; all directed by Rebecca Maiden. Monday, Tuesday, and Wednesday at 7:30; $8; through 5/13. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

GOD'S COUNTRY—Steven Dietz's mix of surrealism and headline news, a fistful of hate made in the USA; directed by Leonard Foglia, and using twelve actors to play 44 roles. 5/28 through 6/14; $12. **At LaMaMa E.T.C.,** 74A East Fourth Street (475-7710).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677).● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; and Sunday at 3 p.m. and 7 p.m.; $20 to $26. At the **Heckscher Theater**, 1230 Fifth Avenue, at 104th Street (369-6500).

MACBETH—Shakespeare's tragedy of ambition, probing the nature of evil and the consequences of evil acts, directed by Edward Berkeley. John Bolger and Cecil Hoffman star as Macbeth and his Lady, and there is an ensemble cast of fourteen. Wednesday through Monday at 8 p.m.; 5/15 through 6/7; $12. (No performances 5/25 and 31). Willow Cabin Company production at **One Dream Theater**, Two North Moore Street, at West Broadway (886-1889).

A MURDER OF CROWS—Mac Wellman's comedy, directed by James Simpson, views dangerous weather and the decay of America the Beautiful. Tuesday through Saturday at 8, Sunday at 3; $12; through 5/17. **Primary Stages**, 354 West 45th Street (333-7471).

ON SUMMER DAYS—Roma Greth's play about mystery, sensuality, and rebirth centers on three young women coming of age during the 1940s; directed by Frances Hill. With Joan Bruemmer, Joanna Daniels, Bill Bennett, Mary Jane Wells, and Barbara Raven. Wednesday through Saturday at 8 p.m.; Saturday at 3 p.m.; $12; through 5/23. At the **Mazur Theater**, 555 East 90th Street (996-7287).

ONE NECK—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic stranger; directed by Randy Rollison. With Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday–Saturday at 8; $12. At the **Mobile Home,** 336 West 20th Street (529-9218).

PROPHET JONAH—Play by Kazys Saja, about a ship of miscreants manipulated toward their doom by a captain and his crew; directed and translated by Rasa Allan Kazlas. Through 5/24. Performance times extremely complicated; phone for specifics; $10. **Our Lady of Vilnius**, 570 Broome Street (633-0652).

THE RESPECTFUL PROSTITUTE—Jean-Paul Sartre's play about racism in America, with Naira Soibatian directing and starring; plus an ensemble of six. $15; phone for specifics. **Intar**, 420 West 42nd Street (873-7027).

THE RIMERS OF ELDRITCH—Lanford Wilson's drama/mystery about the shocking secrets of a small midwestern town; directed by Robb Fessler. Thursday, Friday, and Saturday at 8, Sunday at 3; 5/14–6/7; $10. **West End**, 263 West 86th Street (749-9350).

A SNAKE IN THE VEIN—Alan Bowne's drama is set in a seedy drug-rehabilitation clinic where two cellmates (Gil Bellows and Charles Cragin) become involved in a late-night, life-or-death confrontation; directed by Jimmy Bohr; with a cast of nine. Monday, Thursday, and Friday at 8 p.m.; Saturday at 8 p.m. and 10 p.m., and Sunday at 5 p.m.; through 5/20; $15. **Manhattan Theater**, 120 West 28th Street (727-7722).

STRINDBERG—Pre and Post Inferno: *Miss Julie* and *Ghost Sonata*, directed by Anthony Torn. Friday at 8:30; Saturday at 8; 5/15, 16, 17, and 5/29, 30, and 31; $10. Chain Lightning Theater production at the **Tribeca Lab Theater**, 79 Leonard Street (219-2085).

STRIP TEASE—Robin Moran Miller's look at the lives of six dancers working for a living at a popular strip club. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $12; 5/14–31; $12. At the **Westbeth Theater Center**, 151 Bank Street (741-0391).

THREE IN THE CORNER POCKET—An evening of one-acts: Edward Allan Baker's *Dolores*; Jane Willis's *Men Without Dates*, and Renee Taylor and Joseph Bologna's *Nick and Wendy*. They are all a comic look at urban relationships; directed by Robert Mariah, Joel Rooks, and Jeff Hasler, and performed by the Twelve-Step Theater Company. 5/12–15 and 5/19–21, at 7:30 p.m.; $10. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (260-3329).

TONE CLUSTERS—Joyce Carol Oates's play presents a baffled suburban couple (John Nacco and Black-EyedSusan) on a nightmare television interview, the subject of which is their son's involvement in a brutal rape and murder; directed by Julian Webber. 5/14 through 24, Thursday through Sunday at 8 p.m.; 5/28 through 6/7, Thursday and Sunday at 8 p.m.; Friday and Saturday at 7 p.m and 10 p.m.; $12. At **Soho Rep**, 46 Walker Street, between Broadway and Church Streets (869-3530).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7; Saturday and Sunday at 2; phone for prices (279-4200).● ●

TWELFTH NIGHT—Shakespeare's comedy of romance, class structure, and mistaken identity; directed by David Perry, with Maia Danziger, Francesca Di Mauro, Mark Lewis, Gregory Salata. Tuesday–Saturday at 8; Saturday at 2 and Sunday at 3; $12; 5/5 through 5/24. **Hudson Guild,** 441 West 26th Street (228-0900).

UNCLE VANYA—Translated by Constance Garnett, presents issues relevant to our life today as Chekhov's characters deal with the disillusionment of their lives in provincial Russia 100 years ago; directed by Brenda Lynn Bynam, with an ensemble cast of eight. The Oasis Theater production at the **Play Ground Theater**, 230 East 9th Street, between Second and Third Avenues (673-3706).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ROBERTO AIZENBERG—Surrealist paintings and drawings by an Argentinian artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

CAMILLE BOMBOIS—Paintings in a primitive, surreal style by this French artist (1883–1970) who worked in the circus and as a laborer on the Paris Metro before devoting himself to painting; through 6/30. Soufer, 1015 Madison Ave. (628-3225).

GEORG BASELITZ—Paintings from the 1970s that depict classical subject matter, including portraits, interiors, birds, and landscapes, through 6/12, at Werner, 21 E. 67th St. (988-1623) and pastels, watercolors, and ink and graphite drawings, through 6/26, at Marks, 1018 Madison Ave. (861-9455).

FRITZ BULTMAN—Collages executed between 1980–85; through 5/29. Schlesinger, 24 E. 73rd St. (734-3600).

ELENA CLIMENT—Detailed paintings of other people's collections of objects, of plants growing in tin cans in Mexico City backyards, and other subject matter; through 5/15. Martin, 23 E.73rd St. (288-2213).

RENE GENIS—*Impressionistic still-life and landscape* paintings by a French artist; through 5/30. Findlay, 984 Madison Ave. (249-2909).

WILLIAM STANLEY HASELTINE/HERBERT HASELTINE—Drawings, watercolors, and oils of landscapes in Maine, western Massachusetts, Venice, and Germany, executed in the late 1850s and 1860s/Figurative bronze and marble sculptures executed in the 1920s and 1930s. Through 6/5. Hirschl & Adler, 21 E. 70th St. (353-8810).

GUS HEINZE—Realist paintings that depict close-up views of cars; through 5/23. Cudahy's, 170 E. 75th St. (879-2405).

E.G. JAMES—Bird houses made with found objects by this West Virginia folk artist; through 6/6. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

ROBERT KELLY—Recent paintings, drawings, collages, and monotypes; through 5/23. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

PETER KENNARD—Paintings from his "Stop" series and a limited edition portfolio of photomontages; through 5/29. Kent, 47 E. 63rd St. (980-9696).

MOSHE KUPFERMAN/AVI ADLER—Paintings and works on paper/Abstract paintings and "sheet music" drawings from the past year. Through 5/30. Urdang, 23 E. 74th St. (288-7004).

HUGH O'DONNELL—Drawings and pastels from "The Lake Series"; through 6/5. Cade, 1045 Madison Ave. (734-3670).

FAITH PALMER-PERSEN—Assemblages of debris collected on beaches; through 5/21. Marymount Manhattan, 221 E. 71st St. (734-4315).

FAIRFIELD PORTER—Figurative paintings from the collection of the Parrish Art Museum; through 5/22. Hunter College, 695 Park Ave. (772-4991).

GRACE ROSELLI—Figurative oil paintings based on the female body with abstract elements built up from layers of pigments; through 6/11. Friedman, 980 Madison Ave. (472-1527).

JAMES ROSENQUIST—His early paintings of everyday objects in unlikely juxtapositions; through 7/11. Gagosian, 980 Madison Ave. (744-2313).

DAVID SMITH—Sculpture and drawings from several of his major series; through 6/26. Knoedler, 19 E. 70th St. (794-0550).

RICHARD SMITH—Colorful abstract paintings that were exhibited in shows at the Green Gallery during the years 1960–63; through 6/20. Feigen, 49 E. 68th St. (628-0700).

STEFAN UMAERUS—Paintings, poetry, and video commemorating June 4, 1989 in the People's Republic of China; 5/14–6/30. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JULIO VAQUERO—Precisely-painted still lifes, interiors, and figures by an artist who lives and works in Barcelona; through 6/6. Kouros, 23 E. 73rd St. (288-5888).

JOHN WALKER—Small-scale paintings from the "Alba" and "Oceania" series; through 6/6. Ralph, 43 E. 78th St. (288-5222).

HOLLY ZAUSNER/ROBERT TAPLIN—Recent sculpture by both; through 5/28. Sculpture Center, 167 E. 69th St. (879-3500).

57th Street Area

VALERIO ADAMI—Large-scale paintings inspired by the artist's recent journalistic experiences in New York and Paris; through 6/6. Del Re, 41 E. 57th St. (688-1843).

PAT ADAMS—Recent abstract paintings that contain mica, sand, and shell fragments; through 5/16. Zabriskie, 724 Fifth Ave. (307-7430).

GIOVANNI ANSELMO—Early prints and multiples from the late 1960s and early 1970s that explore issues of space, time, and movement; through 6/20. Baron-/Boisante, 50 W. 57th St. (581-9191).

AVIGDOR ARIKHA/MAGDALENA ABAKANOWICZ—Recent paintings and drawings executed directly from life, including still-life arrangements, nudes, portraits, and landscapes/Drawings and a model for a project in Paris that will extend the Grand Axis with an allée of sixty tree-like habitats. Through 6/6. Marlborough, 40 W. 57th St. (541-4900).

LUIS CRUZ AZACETA—Recent black-and-white paintings on the themes of American culture and the human psyche; through 5/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

JAMES CARPENTER/WENDELL CASTLE—Recent glass furniture/New tables that become paintings when hung on a wall. Through 6/20. Joseph, 745 Fifth Ave. (751-5500).

WILLARD DIXON—Large-scale paintings of Western landscapes; through 5/23. Fischbach, 24 W. 57th St. (759-2345).

JARED FRENCH—Paintings, drawings, and sculpture by this artist (1905–88) who began his career as a Social Realist; through 5/29. Midtown Payson, 745 Fifth Ave. (758-1900).

ARTHUR GIBBONS—New steel sculpture; through 5/29. Emmerich, 41 E. 57th St. (752-0124).

SIDNEY GOODMAN—Recent figurative works on paper; through 5/16. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT GOODNOUGH—Recent abstract paintings; through 5/16. ACA, 41 E. 57th St. (644-8300).

RON GORCHOV—Recent abstract paintings on his signature curved canvases; through 5/30. Tilton, 24 W. 57th St. (247-7480).

SU GROSS/WOO JAE-GIL—Recent paintings by both; through 5/26. Gallery Korea, 460 Park Ave. (593-7144).

SHIRLEY JAFFE—New paintings that depict configurations of boldly-colored shapes; through 5/30. Solomon, 724 Fifth Ave. (757-7777).

JUN KANEKO—A ceramic tile wall and ceramic sculptures; through 5/16. Drutt, 724 Fifth Ave. (974-7700).

KIMMO KAIVANTO—A retrospective of paintings, sculptures, prints, drawings, and collages by this Finnish artist; through 6/6. CICA, 724 Fifth Ave. (586-2422).

JOHN MARIN—Watercolors and oil paintings spanning his career; through 5/23. Kennedy, 40 W. 57th St. (541-9600).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/3. Krugier, 41 E. 57th St. (755-7288).

EDWARD RUSCHA/ADAM FUSS—Paintings from his "Stains" series of 1971–75/Recent cibachrome photograms. Through 6/6. Miller, 41 E. 57th St. (688-1843).

JULIAN SCHNABEL—New paintings from his "Olazt" series; through 5/30. Pace, 32 E. 57th St. (421-3292). See "Solos," "SoHo and TriBeCa."

GEORGE SEGAL—Painted plaster and wood sculptures of the bronzes that have been commissioned and accepted for the Franklin Delano Roosevelt Memorial; through 6/6. Janis, 110 W. 57th St. (586-0110).

JOSE MARIA SICILIA—One large-scale, multi-paneled work that incorporates collage, titled "Sanlúcar de Barrameda"; through 5/30. Blum Helman, 20 W. 57th St. (245-2888).

PHILIP SMITH—Recent paintings that combine abstraction and cryptic imagery; through 6/12. McCoy, 41 E. 57th St. (319-1996).

SARAH SUPPLEE—New landscape paintings; through 5/30. Tatistcheff, 50 W. 57th St. (664-0907).

ANTONI TAPIES—Prints and illustrated books from 1959–89; through 5/29. Associated American Artists, 20 W. 57th St. (399-5510).

VICKI TEAGUE-COOPER—Small-scale paintings of ancient religious and alchemic symbols displayed on bronze shelves and children's chairs; through 5/23. Littlejohn-Sternau, 41 E. 57th St. (980-2323).

DANA VAN HORN—Recent landscape paintings in which volcanoes are a theme; through 5/23. French, 24 W. 57th St. (247-2457).

JEFF WALL—Recent photographic works that utilize digital technology; through 5/16. Goodman, 24 W. 57th St. (977-7160).

JOHN WILDE—Magic realist paintings; through 5/30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SoHo and TriBeCa

CARL ANDRE—Recent floor sculptures of Quincy granite, from a now-closed Massachusetts quarry; through 5/28. Cooper, 149 Wooster St. (674-0766).

DAVID BATES—Recent paintings that record the artist's impressions of life in south Louisiana and Texas, including fishing scenes, still lifes, portraits, and other subject matter; through 5/23. Cowles, 420 W. Broadway (925-3501).

THEODORE BECK—Sculptures that are assemblages of photographs mounted on objects found in deserted factories, such cogs and mill wheels; through 5/30. Karg, 100 Greene St. (334-0436).

CHRISTOPHER BROWN—Large-scale paintings that combine images of toys, figurines, and book illustrations, with overlapping surfaces of saturated color; 5/16–6/20. Thorp, 103 Prince St. (431-6880).

JAMES BROWN—A survey of paintings from 1982–92; through 6/6. Castelli, 578 Broadway (431-6279).

ERIC BULATOV/OLEG VASSILIEV—Recent paintings and drawings by these two Russian artists; through 6/2. Kind, 136 Greene St. (925-1200).

SHU LEA CHEANG—An installation that creates a discourse on sexual politics, using reconstructed telephone "sex lines" and video "porn booths"; through 5/23. Exit Art, 578 Broadway (966-7745).

HENNING CHRISTIANSEN—Recent paintings on the theme of canary life and recordings of canaries singing; through 5/23. Harvey, 537 Broadway (925-7651).

MARK DAGLEY/OLIVIER MOSSET—Recent paintings by both; through 5/23. Theodore, 580 Broadway (274-8260).

IAN DAVENPORT—New abstract paintings by a young English artist; through 6/27. Kasmin, 580 Broadway (219-3219).

DEBORAH DEICHLER—New paintings and pastels; through 6/13. Davidson, 415 W. Broadway (925-5300).

JOSEPH DIGIORGIO—Recent paintings and works on paper on the themes of waterfalls and the transformation of the landscape by atmospheric conditions. Through 6/6. Walls, 156 Wooster St. (982-9800).

KATE ERICSON AND MEL ZIEGLER—New collaborative works in which scent, paint, and earth samples are assembled in three pieces of found 19th-century domestic furniture; through 5/23. Klein, 594 Broadway (431-1980).

DAN FLAVIN/JUDIE BAMBER—Sculptures from 1963–90, through 6/26/An installation titled "The Cruelty of Precision," through 6/6. Rubin Spangle, 395 W. Broadway (226-2161).

SUSAN FRECON—New watercolors; through 6/30. Markey, 55 Vandam St. (627-4446), Mon.–Sat. 10–6.

MARK FREEMAN—Prints, drawings, and photographs of New York City architecture in the past and as it might appear in the year 2000; through 5/30. Sragow, 73 Spring St. (219-1793).

SIMON GAON—Paintings inspired by nighttime seascapes; through 5/30. Bustamante, 560 Broadway (226-2108).

GENERAL IDEA—An installation of helium-filled silver mylar "Placebos" and a computer generated self-portrait; through 5/23. Stux, 163 Mercer St. (219-0010).

PASCAL GIRAUDON/STEVEN LOWY—A collaborative conceptual art project that documents the urban environment with monoprints and film in diptychs and triptych; through 6/16. Portico, 139 Spring St. (941-1444).

JAN GROTH—Recent drawings, tapestries, and sculpture; through 6/6. Brown, 23 Watts St. (219-1060).

PETER HALLEY—New paintings that incorporate an expanded range of color and configurations; 5/16–6/27. Gagosian, 136 Wooster St. (228-2828).

IONE HANEY—Paintings in oil and metallic leaf on black-and-white phtographs; through 6/9. Bace, 2 Bond St. (388-9755).

LENG HONG—Landscape paintings; through 5/24. Dannenberg, 484 Broome St. (219-0140).

JACQUELINE HUMPHRIES—Recent paintings; through 6/20. Good, 532 Broadway (941-8066).

BYRON KIM/KIKI SMITH—192 "Skin" paintings executed from life/A cast aluminum diptych representing 3000 square inches of skin, the total surface area of the average human. Through 6/6. A/C Project Room, 580 Broadway (226-7271).

DENNIS KOWALSKI—Wall pieces and sculpture; through 5/30. Morrison, 59 Thompson St. (274-9059).

DAVID KROLL—Still-life and landscape paintings that prophesy the end of nature; through 5/30. Jamison/Thomas, 588 Broadway (925-1055).

ELLEN LANYON—Recent paintings; through 5/23. Berland Hall, 579 Broadway (274-9580).

LI LIN LEE—Paintings on burlap and canvas and works on paper; through 6/13. Donahue, 560 Broadway (226-1111).

ALFRED LESLIE—His figurative "Red Paintings" executed between 1973–75; through 6/27. Flynn, 113 Crosby St. (966-0426).

JOSEF LEVI—Paintings that celebrate women; through 5/23. Harris, 383 W. Broadway (431-3600).

JOHN LINDELL—Works that exlore the conflict between homosexual lust and political affiliation, using flags, banners, and columns of text; through 6/27. Cugliani, 40 Wooster St. (966-9006).

PAUL LUCCHESI—Paintings and sculpture that explore the pull between heaven and hell and the influence of religion on contemporary culture; through 5/30. Bridgewater/Lustberg, 529 Broadway (941-6355).

SYLVIA PLIMACK MANGOLD—Images of trees in prints and related works; through 5/30. Alexander Editions, 476 Broome St. (925-2070).

JUDY MANNARINO—Heavily-layered abstract paintings with a multitude of individualized marks and motifs; through 5/23. LedisFlam, 584 Broadway (925-2806).

THOMAS MCANULTY—Terracotta reliefs and niches that depict isolated everyday objects in architectural interiors; through 5/31. Weiss, 68 Laight St. (925-7313).

ROBERT MCCURDY—Wall and floor sculptures in cast aluminum, iron, and steel; through 5/30. Shainman, 560 Broadway (966-3866).

HOLLY MILLER—Lyrical abstract paintings on aluminum; through 5/30. Arena, 128 Wooster St. (226-1420).

CURTIS MITCHELL—An installation that is an investigation of urban materials and domestic objects in a state of repair and disrepair; through 6/13. Rosen, 130 Prince St. (941-0203).

ROBERT MORRIS—Recent felt sculptures and one felt piece from the 1970s; through 6/27. Sonnabend, 420 W. Broadway (966-6160).

STEPHEN MUELLER—Recent abstract paintings; through 5/30. Nosei, 100 Prince St. (431-9253).

DIDIER NOLET—Paintings and pastels of dreamlike landscapes based on the artist's childhood in the French countryside; through 5/23. Pearl, 420 W. Broadway (966-5506).

CARL PALAZZOLO—Paintings combining abstract and identifiable forms; through 5/23. Lennon, Weinberg, 580 Broadway (941-0012).

JONATHAN PHILLIPS/GINNIE GARDINER—New paintings by both; 5/13–6/20. Staempfli, 415 W. Broadway (941-7100).

ARCHIE RAND—Paintings from 1970 to the present, beginning with his letter paintings; through 5/23. Lee, 588 Broadway (966-2676).

PETER REGINATO—Recent painted steel sculpture; through 5/30. The Exhibition Space at 112 Greene St. (966-3864).

TIM ROLLINS AND K.O.S./YOKO ONO—Recent collaborative paintings inspired by Stephen Crane's *The Red Badge of Courage,* Franz Kafka's *Amerika*, and other classic works of literature; through 6/27/Works from the series "Endangered Species 2319-2322"; through 6/27. Boone, 417 W. Broadway (431-1818).

SUSAN ROTHENBERG—New abstract paintings with figurative elements; through 5/30. Sperone Westwater, 142 Greene St. (431-3685).

EDWARD RUSCHA—New paintings; through 5/22. Shafrazi, 130 Prince St. (274-9300).

JORGE SALAZAR—Paintings that depict fantastic stick-like figures against brilliant fields of color; through 5/23. Katzen, 475 Broome St. (966-4469).

ANTHONY JOSEPH SALVATORE—Visionary works in oil pastel on paper; through 5/23. Cavin-Morris, 560 Broadway (226-3768).

JULIAN SCHNABEL—Paintings from his recent series "The End of the Summer"; through 5/23. Pace, 142 Greene St. (431-9224). See "Solos," "57th Street Area."

ALAN SIEGEL—Aluminum and wood chairs with shapes and colors that refer to nature; through 5/27. Hoffman, 429 W. Broadway (966-6676).

KIKI SMITH—New work; through 6/3. Fawbush, 76 Grand St. (274-0660).

JUDITH STREETER—Recent abstract paintings; through 5/23. Haller, 415 W. Broadway (219-2500).

MARK TANSEY—New paintings that refer to historical events; through 5/30. Marcus, 578 Broadway (226-3200).

COLIN THOMSON—Recent works on paper; through 5/23. Lieberman & Saul, 155 Spring St. (431-0747).

ARIE VAN SELM—Paintings of abstracted silhouettes in which layers of washes and pure pigment combine to create fluctuating surface effects; through 5/30. M-13, 72 Greene St. (925-3007).

JOHN VIRTUE—Large multi-paneled black-and-white renderings of landscape based on the artist's walks through the rural countryside surrounding his home in Devonshire, England; through 5/30. Louver, 130 Prince St. (925-9205).

SUE WILLIAMS—New paintings, sculpture, and drawings that focus on themes of violence and abuse; through 5/30. 303, 89 Greene St. (966-5605).

ELYN ZIMMERMAN—New sculpture; through 7/11. 65 Thompson Street, 65 Thompson St. (219-2219).

JOHN ZINSSER—Non-objective paintings that emphasize a blunt, literal use of materials; through 6/30. Koury, 89 Greene St. (334-5155).

Other

JEAN-PAUL DEVELLARD—Abstract paintings; through 5/30. Castillo Cultural Center, 500 Greenwich St. (941-5800).

JON GNAGY—His original television drawings; through 5/31. Brownstone, 76th Seventh Ave., Brooklyn (718-636-8736).

KIEIJI ITO/SERRANO-BOU—An installation that explores the passage from the familial nest to social responsibility/Works made with recycled plastics. Through 5/31. ApE, 9 Bond St. (505-8950).

JERRY KEARNS—Paintings and lithographs from 1983–1992 with social and political themes; through 5/29. Lehman College Art Gallery, 250 Bedford Park Blvd. West, Bronx, N.Y. (960-8732).

LIN LIN (BILLY HARLEM)—Abstract and politically-based paintings by this Chinese artist who was shot and killed while sketching on a sidewalk in Times Square in August 1991; through 5/29, and 6/8–30. City University Graduate Center Mall, 33 W. 42nd St. (642-2634).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—The Mark Hotel, 25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with paintings by Ayres, Davie, Hitchens, Hodgkin, Hoyland, Nicholson, Scott, Tillyer, others; through 6/27.

BERNARD—33 E. 74th St. (988-2050). "Five Latin American Artists," with works by Cardenas, Gironella, Morales, Segui, Toledo; through 5/23.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Watercolors by British artists of the 18th, 19th, and 20th centuries, including Bell, Freud, Gainsborough, John, Turner, Varley, others; through 6/5.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Works that depict the male nude, by Bergt, Cadmus, Connelly, Freud, Kardon, McNeely, Resika, Trieff, Wong, others; through 6/5.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0413). "Landscapes Real and Imagined," with works by Felderman, Mantooth, Stefan-Cole, Watler; through 6/20.

SHEPHERD—21 E. 84th St. (861-4050). European paintings, drawings, and sculpture, by Beran, Chatallon, Granet, Hertel, Wittmer, Falguiere, Wijnants; through 6/20.

SPANIERMAN—50 E. 78th St. (879-7085). "In the French Spirit: American Artists in France, 1875–1925"; "American Modern and Contemporary Artists, 1920s–1980s"; through 6/27.

YORK—21 E. 65th St. (772-9155). "An Eye for Detail: Trompe L'Oeil and Exactitude in American Art," with works by Decker, Harnett, Hill, R. Peale, Lucioni, others; through 6/26.

57th Street Area

ADLER—41 E. 57th St. (308-0511). Designs, costumes, marionettes, and other works related to the Avant-Garde theater, by Archipenko, Exter, Larionov, Lissitzky, Popova, Vialov, others; through 5/30.

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Barroco de la Nueva Granada," with colonial art from Colombia and Equador; 5/14–7/12.

BALDACCI-DAVERIO—41 E. 57th St. (826-4210). "A Short History of Modern Italian Sculpture," with works by Boccioni, Chia, Fontana, Manzu, Marini, Rosso, others; through 6/28.

BORGENICHT—724 Fifth Ave. (247-2111). Landscape paintings by Canadian artists, including Bush, Carr, Hewton, MacDonald, McDougall, Milne, Stevenson, others; through 5/30.

DE NAGY—41 W. 57th St. (421-3780). Works by Martin, Milder, Miller; through 5/28.

DEUTSCH—29 W. 57th St. (754-6660. "American Cubism: 1909–49," with paintings and sculpture by Archipenko, Demuth, Marin, Roszak, Zorach, Weber, others; through 6/3.

HAIME—41 E. 57th St. (888-3550). 10th anniversary exhibition, with works by Caballero, Dunoyer, Kadishman, Larraz, Merlino, Reice, Sutil, Tacla, Vari, others; through 6/15.

MCKEE—745 Fifth Ave. (688-5951). Works by gallery artists; 5/13–6/26.

PAINEWEBBER—1285 Ave. of the Americas (713-2869). "Ten From Queens," with works by Azaceta, Brown, Henry, Johnson, Hee Sook Kim, Phillips, Plachy, Rodriguez, Villinski, Walkingstick; through 6/26.

RAYBURN FOUNDATION—41 E. 57th St. (832-7540). Sculpture by Boccioni, Chia, Gemito, Fabbri, Fazzini, Paladino, Raphael; through 6/28.

REECE—24 W. 57th St. (333-5830). Works by Cifolelli, Gaughran, Levinstone; 5/13–6/6.

ROSENBERG & STIEBEL—32 E. 57th St. (888-5008). "Miracle in Memphis," with paintings, porcelain, glass, ceramics, and other works on loan from the Dixon Gallery and Gardens in Memphis, Tennessee; through 6/15.

ROSS—50 W. 57th St. (307-0400). Works by artists who use transparent material in a variety of forms, including Bauermeister, Dill, Grimes, Hristoff, Knowlton, Luce, Minter, Name, Sonnier, Stone, Wilmarth, others; through 6/26.

SHEEHAN—41 E. 57th St. (888-4220). Portfolios of prints by Deacon, Judd, Marden, Ryman, Winters, Wool, others; through 5/31.

ULYSSES—41 E. 57th St. (754-4666). Works by Hollein, Lassnig, Gironcoli, Kapl, Prachensky, others; through 5/30.

SoHo and TriBeCa

ALAN—524 Broadway (226–5145). Works by Decredico, Martin, Mazal, Valincius; through 6/6.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "Artists of Conscience II," with works by Arai, Doogan, Sakoguchi; through 6/20.

ARTISTS' MUSEUM—240 Centre St. (925-4322), Tue.–Sat. 12–6. "Color as Subject," with works by Blaine, Cove, Gardiner, DeNiro, Finkelstein, Freilicher, Kahn, Martin, Matthiasdottir, McNeil, Milder, Miller, Phillips, Resika, Tabachnick; through 6/1.

B4A—510 Broadway (925-9735), Wed.–Sat. 12–5:30. "Cognitive Abstraction," with works by Costan, Erickson, Ford, Hazlitt, King, Morosan, Oji, Palmer, Sordillo; through 5/31.

BITTER-LARKIN—597 Broadway (219-0150). "Painterly Object," with works by Allain, Black, Craven, Meyer, Thulin, Turkle, West; through 6/6.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by Nauman, Oppenheim, Serra; through 5/23.

ERGANE—469 W. Broadway (228-9600). Works by six Latin American artists, including Barilari, De Szyszlo, Mabe, Robirosa, Vejarano, Wakabayashi; through 5/30.

FICTION/NONFICTION—21 Mercer St. (941-8611). Works by Coplans, Pondick, Wesley; through 5/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

GALLOZZI—203 W. Hosuton St. (645-9306). Works by British Surrealists and Neo-Romantics from 1935–55, including Moore, Piper, Sutherland, others; through 6/20.

HAWKINS—448 W. Broadway (477-5699). "Pop Body," with works by Borrok, Durward, Erman, Mitchell, Semmes, Warwick, Wynne; through 6/11.

HUMPHREY—594 Broadway (226-5360). Works by six Latin American women artists, including Delgado, Grilo, Parra, Porter, Sanin, Tiscornia; through 6/6.

KOOL ART—375 W. Broadway (966-9277). "The New Art Scene," with paintings, sculpture, video, and performance by forty artists; through 5/30.

LE CAPELLAINE—252 Lafayette (274-9383). Works by Edelson, Lamarre and Wolf, Kilimnik, Lark, Pruitt & Early, Sanders and Sherk, others; through 5/23.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Berkenblit, Oehlen, Rockman, Taaffe, Wool; through 6/5.

PERLOW—560 Broadway (941-1220). Works on paper by Boris, Greene, Gwyn, Kahn, Pace, Resika, Welliver; through 6/13.

POSTMASTERS—80 Greene St. (941-5711). "Masquerade (Body Double)," with works by Dunning, Pittman, Samaras, Weinstein; through 5/30.

P.P.O.W.—532 Broadway (941-8642). "Between the Sheets," with works by Belcher, Davenport, Edelson, Lindell, McCarthy & Carson, McCarty, Moffett, Silverman, Sterbak, Weems; through 5/23.

SHAPOLSKY—99 Spring St. (334-9755). "Latin Power" with works by Bencomo, Celis, Fernandez; "The Prevailing Fifties," with works by Arnold, Dehner, Johnson, Pereira, Thomas, others; through 5/30.

STAIB—8 Greene St. (941-5977). "Then and Now," an exhibition celebrating the 28th anniversary of the Aldrich Museum of Contemporary Art in Ridgefield, Connecticut, with works by artists who have exhibited at the that museum, including Bleckner, Grosvenor, Piper, von Rydingsvard, Wilmarth, Winsor, others; through 5/30.

STEINGLADSTONE—99 Wooster St. (925-7474). Early works by Arte Povera artists, including Anselmo, Boetti, Fabro, Kounellis, Merz, Penone, Zorio, others; through 5/30.

STELLWEG—87 E. Houston (431-5556). Works by Bravo, Elizondo, Ferraz, Palacios, Velarde, Yampolsky, others; through 6/27.

TELLER—568 Broadway (941-7335). Lithographs from the 1930s and 1940s by Will Barnet and by artists for whom he printed, including Ajay, Bourgeois, Gropper, Moore, Schrag, others; through 6/5.

TOLL—146 Greene St. (431-1788). "Hand & Eye-Modeled Sculpture," with sculpture by Bourgeois, Cemin, Consagra, Kirili, De Kooning, Pondick, West, Winer; through 6/6.

TRENKMANN—189 Lafayette St. (274-8273). "Painters," with works by Berthot, Mann, Mitchell, Plansky, Purdum, Schwartz, Shedletsky, Wayne; through 5/30.

VAN ECK—420 W. Broadway (219-0717). Paintings and sculpture that explore fear and desire, by Bainbridge, Cemin, Goldberg, Levine, Rae, Sisto, Weiner; through 5/23.

Other

ABC NO RIO—156 Rivington St. (718-768-7404). Paintings, photographs, and mixed media by nine women artists, including Gross, Desandro, Kool, Marks, Schair, others; through 5/29.

BARUCH COLLEGE—17 Lexington Ave. (387-1006), Mon.–Fri. 12–5, Thu. 12–7. Works by Baruch College art faculty, including Berkowitz, Freedman, Holup, Levin, Nemec, Spano, others; through 5/31.

COLUMBIA UNIVERSITY—Broadway and 116th St. (854-7288), Wed.–Sun. 1–5. Japanese art from the collections of Columbia University, by Hiroshige, Hokusai, Harunobu, Gakutei, Kunisada, Utamaro, Eishi, others; through 6/12.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Baj, Breton, Benoit, Man Ray, Penrose, Tanning, others; through 6/27.

EMPIRE-FULTON FERRY STATE PARK—New Dock St. on the East River, Brooklyn, daily 10–6. Brooklyn Waterfront Artists Coalition's "Tenth Anniversary Outdoor Sculpture Show"; through 6/28.

INTAR—420 W. 42nd St. (695-6135). "The Migrations of Meaning: Part III," with works by Bates, dos Snatos, Lathern; through 6/30.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn, N.Y. (718-875-4031). "The Enduring Thread: El Hilo Perpetuo," with works by Briseno, Estrada, De la Vega-Pujol; through 5/23.

WHITE COLUMNS—154 Christopher St. (924-4212), Wed.–Sun. 12–6. "Performance (behind the curtain)," with photographs by Altamura, Boadwee, Cray, Donegan, Verbioff, Zulueta; "White Room Exhibitions: Bill Doherty, Gary Petersen, Bill Smart"; through 5/17.

PHOTOGRAPHY

GWEN AKIN AND ALLAN LUDWIG—Recent collaborative photographs that suggest a world of twilight, solitude, and silence. Through 5/20. Auchincloss, 558 Broadway (966-7753).

SALLY APFELBAUM—Large-scale color photographic murals with superimposed views of sites in Giverny, New England, and Paris; through 5/23. Lieberman & Saul, 155 Spring St. (431-0747) and Klagsbrun, 51 Greene St. (925-5157).

ALICE AUSTIN—An exhibition celebrating the 125th anniversary of her birth, with Austen's photographs of her friends and family on Staten Island in the late 1800s; through 5/22. Arsenal, Fifth Ave. and 64th St., in Central Park (360-1309).

GIUSEPPE BERGAMI—Starkly lit still-life compositions; through 5/31. Hoorn-Ashby, 766 Madison Ave. (628-3199), Mon.–Sat. 10–6.

JENNIFER BOLANDE—New photographs; 5/16–6/13. Metro Pictures, 150 Greene St. (925-8335).

FRENCH EMBASSY—972 Fifth Ave. (439-1400), Mon–Fri. 9:30–5. Photographs of the landscape of Belfort territory in the northeast of France that were commissioned by the Belfort Arts Center, by Auerbacher, Fastenaekens, Hannappel, Levin; through 5/21.

A.J. FURMAN—Black-and-white photographs of last year's Coney Island Mermaid Parade; through 5/31. Sideshows by the Seashore, Coney Island Boardwalk at 12th St., Coney Island, Brooklyn (718-372-5159), Sat. and Sun., noon to sunset.

GAYLEN GERBER/CERITH WYN EVANS—Recent photographs that render an object nearly invisible/Works in which strips of videotape are hung in front of movie lamps. Through 6/6. Wooster Gardens, 40 Wooster St. (941-6210).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed–Sun. 11–6. $3.50; students and seniors $2. Through 6/1: "Dmitri Baltermants: A Soviet Photojournalist's Retrospective, 1939–89"; "About Face: Photographic Portraits from the I.C.P. Permanent Collection."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

ANDRE KERTESZ—Black-and-white photographs taken in Hungary, Paris, and New York; through 6/20. Staley-Wise, 560 Broadway (966-6223).

ZOE LEONARD—Photographs that investigate the human condition and the social forces behind it; through 6/3. Cooper, 155 Wooster St. (674-0766).

LOWINSKY—575 Broadway (226-5442). Photographs of Notre Dame de Paris, circa 1851, by Bisson Freres; bird eggs and nests, 1900–30, by Richard Tepe; anonymous diagnostic pictures from an English insane asylum, circa 1870s; through 5/30.

EDWARD MAXEY—Recent photographs from his "Undercurrents" series; through 5/30. Danziger, 415 W. Broadway (226-0056).

MERCANTILE LIBRARY OF NEW YORK—17 E. 47th St. (755-6710). 19th-century photographs of Walt Whitman from private and public collections, by Cox, Eakins, Kurtz, Pearsall, Sarony, Williams, others; through 5/29.

NEIKRUG—224 E. 68th St. (288-7741), Fri. and Sat. 1–6. "Rated X," with photographs by Kroll, Lupino, Mapplethorpe, Montanari, others; through 6/27.

ARNOLD NEWMAN—Vintage photographs, including portraits of Truman Capote, Piet Mondrian, Marilyn Monroe, Georgia O'Keeffe, Pablo Picasso, Igor Stravinsky, and others; through 5/30. Greenberg, 120 Wooster St. (334-0010).

RICE—325 W. 11th St. (366-6660). "Safe Place," with photographs by Gallagher, Rice, Tinglin, Van Riper, West; through 6/15.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

NIGEL ROLFE—Large-format photographs of cultural artifacts by a Dublin-based photographer; through 5/23. Baum, 588 Broadway (219-9854).

CINDY SHERMAN—Portraits from the 1980s; through 6/13. Horan, 35 E. 67th St. (517-9410).

SEAGRAM—375 Park Ave. (572-7000), Mon.–Fri. 9–5. Small photographs from the 1890s through 1978, by Evans, Hine, Josephson, Struss, Thorne-Thomsen, others; through 5/22.

SPANISH INSTITUTE—684 Park Ave. (628-0420), Mon.–Sat. 11–6. "The Spanish Vision: Contemporary Art Photography, 1970–1990," with works by Aparicio, Fontcuberta, Polo, Torrens, Vargas, others; through 5/30.

MIKE AND DOUG STARN—New photographic works; through 5/23. Castelli, 420 W. Broadway (431-5160) and 55 Crosby St.

SWISS INSTITUTE—35 W. 67th St. (496-1759), daily 2–7, closed Wed. Photographs of American artists by three Swiss photographers, including Burckhardt, Isler, Kayser; 5/19–6/30.

GEORGE TICE—Recent photographs of landscapes in Yorkshire, England; through 5/23. Witkin, 415 W. Broadway (925-5510).

PHILIP TSIARAS—A survey of photoworks from 1980–90; through 6/12. TriBeCa, 51 Hudson St. (233-5858).

ANDY WARHOL—Photographs from the 1970s and 1980s, of Mick Jagger, Farrah Fawcett, Truman Capote, Liza Minnelli, and others; through 6/13. Pace/MacGill, 32 E. 57th St. (759-7999).

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.' " Through 9/30: "Robert Kushner's Changing 'Seasons.' " Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Aquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 6/30: "The Streets of Dai Fau: Arnold Genthe's Photographs of San Francisco." Through 5/31: "Otavipithecus."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 6/28: "The Cosmic Dancer: Shiva Nataraja." Through 7/19: "Challenging the Past: The Paintings of Chang Dai-chien."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 6/7: "Contemporary Wood Sculpture." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12, $1; free Wed. Permanent exhibits with art, photographs, documents, and memorabilia on the history of Brooklyn and its people.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 6/21: "Joseph Beuys: Arena, 1970–72." Through 5/31: "Brice Marden—Cold Mountain." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection." Through 7/19: "Bridges and Boundaries: African Americans and American Jews."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 5/17: "American Rococo, 1750–1775: Elegance in Ornament." Through 6/14: "William M. Harnett." Through 6/28: "Helen Levitt." Through 10/25: "Modern Design: 1890–1990." Through 7/12: "Andrea Mantegna."**The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. 5/14–9/6: "New York Beauties: Quilts from the Empire State."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 7/7: "Gertrude Käsebier, Photographer." Through 6/2: "Projects: Matthew McCaslin." Through 8/9: "Antoni Tapies in Print."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17: "Remember the Children: Daniel's Story." Through 7/26: "Adriaan Lubbers in New York." Through 6/28: "A World Together: Korean Art from Seoul, Paris, and New York." Through 8/30: "Walt Whitman and New York." Through 8/2: "Carrie Stettheimer's New York."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. 5/14–6/28: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. 5/17–8/16: "Last Words: An Installation by Seyed Alavi." 5/17–8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 6/28: "Building City Hall: Competition, Construction, and Context." Through 7/12: "Forever Wild: The Adirondack Experience."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*." Through 7/18: "Hail Delirium! Dorothea Tanning: Illustrated Books and Prints." Through 5/19: "Highlights from the Collection of Children's Literature." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 5/23: "Body and Soul: The Alvin Ailey American Dance Theater." Through 6/10: "Judy Garland: A Celebration."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/21: "Slow Art: Developments in Real Painting in New York"; "Sculpture by Henk Visch."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/14: "Sergei Bugaev 'Afrika'." Through 6/14: "Robin Stanaway."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 6/7: "Africa and the Diaspora: Selections from the Permanent Collection." Through 6/7: "The Art of Archibald J. Motley, Jr."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $5; students and seniors $3. "Calder's Circus." . . . Through 5/17: "Paul Strand." Through 6/21: "Joan Mitchell: Pastel." Through 7/12: "Richard Prince." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 6/20: "Judith Shea: Monuments and Statues." Through 7/2: "Gary Simmons: The Garden of Hate." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 6/3: "Songs of Innocence/Songs of Experience." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.–6. Free.

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/14 at 10 a.m.: "American Historical Documents and Letters Including the Collection of Harry Spiro." On view from 5/9. 5/18 at 7 and 5/19 at 10 a.m.: "Latin American Paintings, Drawings, and Sculpture." On view from 5/15. 5/19 at 2: "Important Tribal Art and Antiquities from the Collection of William A. McCarty-Cooper." On view from 5/15.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 5/19 at 10 a.m.: "English and Continental Furniture and Decorations." 5/19 at 2: "Haitian and Latin American Paintings." On view from 5/15.

DOYLE—175 E. 87th St. (427-2730). Next auction on 5/20.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/13 at 7: "Impressionist Paintings, Part I." On view from 5/9. 5/14 at 10:15 a.m. and 2: "Impressionist Paintings and Drawings, Part II." On view from 5/9. 5/15 and 5/16 at 10 a.m. and 2: "Prints." On view from 5/9. 5/18 at 10:15 a.m. and 2: "Tribal Art." On view from 5/14. 5/19 at 10:15 a.m.: "Pre-Columbian Art." On view from 5/16. 5/19 at 7: "Latin American Art." On view from 5/16.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, May 13

LONDON SYMPHONY ORCHESTRA, Michael Tilson Thomas conductor. Mahler's Symphony No. 9. Avery Fisher Hall at 8. $16–$32.

PRESERVATION HALL JAZZ BAND—Featuring trumpeter Percy Humphrey, clarinetist Willie J. Humphrey, banjo player-bassist Narvin Henry Kimball, banjo player-trombonist Frank Desmond, others. New Orleans jazz. Carnegie Hall at 8. $10–$23.

EMANUEL AX, pianist; with violinists Jaime Laredo, Carmit Zori, violist Michael tree, cellist Sharon Robinson. Debussy's Sonata for Violin and Piano; Faure's Piano Quartet No. 2 in G Minor, Op. 45; Brahms's Piano Quintet in F Minor. 92nd St. Y at 8. $20.

SETH CARLIN, fortepianist. Schubert's Sonata in A; Sonata in B-flat. Merkin Concert Hall at 8. $15.

"BANG ON A CAN FESTIVAL"—At 5:30: Double-bassist Robert Black performs works by Iannis Xenakis, Marti Epstein, Jon Deak, Michael Gordon, Paul Dresher; $8. At 8: The Fred Frith Guitar Quartet, Kazue Sawai Koto Ensemble, and Your Neighborhood Saxophone Quartet perform music by Sun Ra; $15. New York Society for Ethical Culture, 2 W. 64th St. (459-4852). Tickets for both concerts: $18.

MILLER/ZOERNIG DUO—Weill Recital Hall at 8. $13.

ALL-CITY HIGH SCHOOL CHAMBER MUSIC—Featuring the Concert Band, the Jazz Ensemble, the Marching Band. Alice Tully Hall at 7:30. Free; tickets required.

COLORADO STRING QUARTET—Works by Schubert, Brahms. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 8. $10.

SHELLEY HIRSCH, vocalist. Alternative Museum, 594 Broadway (966-4444), at 8. $8.

Thursday, May 14

NEW YORK PHILHARMONIC, Kurt Masur conductor; featuring oboist Joseph Robinson, bassoonist David Carroll, violinist Charles Rex, cellist Alan Stepansky, flutist Jeanne Baxtresser, trumpeter Philip Smith, hornist Philip Myers. Haydn's *Sinfonia Concertante;* N.Y. premiere of Ellen Zwilich's Flute Concerto; premiere of Jacques Hetu's Trumpet Concerto. Also, works by Chabrier, Dukas, Ravel. Avery Fisher Hall at 8. $20, $30.

MUSICIANS EMERGENCY FUND SIXTH ANNUAL SHOWCASE CONCERT—*Pianist Li Jian, cellist Bion Tsang,* violinist Pamela Frank. Stravinsky's Italian Suite; Schubert's Rondo Brillante in B Minor; Liszt's Sonata in B Minor; Tchaikovsky's Trio in A Minor. Alice Tully Hall at 8. Free; Call (986-8205) for tickets.

BRADLEY GARNER, flutist/**ANTONIO FERMIN,** pianist. Works by Czerny, Mozart, Glenn Cortese, Nina Aksyantsev. Weill Recital Hall at 8. $12.

SETH CARLIN, pianist. Sonata in C Minor; Fantasy Sonata in C, "Wanderer." Merkin Concert Hall at 8. $15.

SIR ARTHUR SULLIVAN'S BIRTHDAY GALA—The Gilbert and Sullivan Society presents a concert of Sullivan, non-Gilbert works, including excerpts from *Ivanhoe; The Rose of Persia*. CAMI Hall, 165 W. 57th St. (722-1285), at 8. Free.

"BANG ON A CAN FESTIVAL"—At 5:30: Pianist Anton Batagov performs Russian piano works; $8. At 8: Bang on a Can All-Stars perform works by Conlon Nancarrow, Gudmundsen-Holmgreen, Bunita Marcus; $15. At 11: The Cassatt Quartet performs Morton Feldman's Clarinet and String Quartet; $8. New York Society for Ethical Culture, 2 W. 64th St. (459-4852). Tickets for all three concerts: $24.

NEW WINDS—The woodwind trio performs both improvised works and compositions, including two premieres. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $10.

STEPHEN BATES, clarinetist. Works by Bach, Saint-Saens, Leslie Steinweiss, Frank Wigglesworth. Renee Weiler Concert Hall, Greenwich Music House, 46 Barrow St. (242-4770), at 8. $8.

ELINOR ABRAMS, pianist. Works by Beethoven, Albeniz, Soler, Ginastera, Chopin. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Cellist Colin Carr, violinist Hamao Fujiwara, clarinetist Daniel McKelway, pianist Joseph Villa. Mozart's Piano Trio in C, K. 548; Bartok's *Contrasts* for Clarinet, Violin, and Piano; Brahms's Trio for Clarinet, Cello, and Piano in A Minor. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, May 15

NEW YORK PHLIHARMONIC—See 5/14.

ROBERT MILLER, pianist. Berio's *Wasserklavier; Cinque Variazioni;* Beethoven's Sonata in C Minor, Op. 111; Chopin's Ballade No. 2, Op. 38; excerpts from Albeniz's *Iberia*. Weill Recital Hall at 8. $15.

BENITA VALENTE, soprano; with pianist Cynthia Raim, violinist Arnold Steinhardt, cellist David Soyer. Villa-Lobos's *Bachianas Brasileiras;* Shostakovich's Seven Songs for Voice. Also, songs by Wolf, Schumann, Obradors. Metropolitan Museum at 8. $25.

"BANG ON A CAN FESTIVAL"—At 5:30: Percussionist Steve Schick performs works by Iannis Xenakis, Brian Ferneyhough, Vinko Globokar; $8. At 8: the New York Virtuoso Singers, the Bang on a Can All-Stars, and others perform works by Morton Feldman; $15. New York Society for Ethical Culture, 2 W. 64th St. (459-4852). For both concerts: $18.

RIVERSIDE CHORAL SOCIETY, Patrick Gardner conductor. Premiere of Carl Orff's *Dithyrambe;* Kurt Weill's *Das Berliner Requiem;* Brahms's *Nanie;* Hindemith's *In Praise of Music*. Riverside Church, RSD and 120th St. (724-6647), at 8. $10.

"THE BIG SQUEEZE"—Accordion festival, featuring Santiago Jimenez, New York Buenos Aires Connection, others. Symphony Space at 8. $15.

SHELLEY HIRSCH—The vocalist performs *Jerry,* a work for text, music, electronics, and samples. Roulette, Broadway and White St. (219-8242), at 9. $7.

DEANNA BAU, pianist. Works by Bach, Beethoven, Chopin. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Contribution requested.

HUGH SAM, pianist. Works by Albeniz, Ravel, Ibert, Saint-Saens, Grainger, Debussy, Liszt, Rimsky-Korsakov, Sam. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

HENRY GRAY, blues pianist. St. Ann's Church, Montague and Clinton Sts., Brooklyn (582-5400), at 8. $13, $15.

Saturday, May 16

NEW YORK PHILHARMONIC—See 5/14. Also, at 2: Young People's Concert, featuring soloists from the orchestra playing selections from Ellen Zwilich's Flute Concerto; Jacques Hetu's Trumpet Concerto; Dukas's *Vilanelle* for Horn and Orchestra; *Sorcerer's Apprentice*. Avery Fisher Hall at 2. $6–$15.

SUK SOON KIN, soprano; with pianist Rodger Warner. Works by Handel, Mozart, Berlioz; also, Korean folk songs. Weill Recital Hall at 8:30. $15.

SAYURI IIDA, pianist. Weill Recital Hall at 5:30. $13.

EWHA BENEFIT CONCERT—*Featuring soprano Soon Hee* Kim. Schumann's *Fraune Liebe und Leben;* Mahler's *Lieder Eines Fahrenden Gesellen;* other German lieder. Merkin Concert Hall at 9. Sold out.

HAMMER—With Boyz 2 Men, Jodeci. Madison Square Garden at 7:30. $30.50.

"BANG ON A CAN FESTIVAL"—"Pianoduo," featuring pianists Cees van Zeeland and Gerard Bouwhuis, performs works by Satie, Jeff Brooks, Pierre Boulez, Louis Anderson. New York Society for Ethical Culture, 2 W. 64th St. (459-4852), at 8. $15.

ECLECTIX—Featuring flutist Jeremy Steig. Jazz works by Steig, Mark Finkelman, Amy Rubin; classical works by Lee McClure, Kenneth Laufer, Bruce Wolosoff. CAMI Hall, 165 W. 57th St. (729-7785), at 8. $8.50.

DESSOFF CHOIR, Amy Kaiser conductor. Bach's Mass in B Minor. Church of the Heavenly Rest, Fifth Ave. and 90th St. (935-2551), at 8. $15.

VINEYARDMUSICKE—The chamber ensemble performs works by Jose Mauricia Nunes Garcia, Luis Alvares Pinto, Juan Navarro, others. Vineyard Theatre, 108 E. 15th St. (353-3874), at 8. $15.

KEES WIERINGA DUO—The piano-and-cello duo performs the premiere of Adrian Carr's *Dialogo,* and other international contemporary works. Music Designs, 40 Prince St. (925-3092), at 8. $8.

NEW YORK CAMERATA—The chamber ensemble performs works by Purcell, Beethoven, Durufle, James Primosch. St. John's in the Village, 11th St. and Waverly Place (243-6192), at 8. $8.

"JAZZ, BLUES, AND THE GOSPEL CONNECTION"—Featuring organist Jimmy Smith, vocalists Jimmy Witherspoon, Ruth Brown. BAM Majestic Theater, 651 Fulton St., Brooklyn (718-636-4100), at 8. $10–$24.

MOSE VINSON, jazz pianist; with Jon Cleary opening. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-858-2424), at 8. $13, $15.

CANADIAN BRASS—The brass ensemble performs a mixture of the classics and pop. Colden Center, Queens College, between exits 23 and 24 of the LIE (718-793-8080), at 8. $15–$19.

Sunday, May 17

WORLD STAGE CONCERT—Featuring the Westside Chamber Orchestra and selected choirs from nine states. Brahms's *Ein Deutches Requiem,* John Haberlen conductor; Bruckner's Mass in E Minor, James Dearing conductor. Carnegie Hall at 8. $10–$25.

ANDERS MARTINSON, pianist (N.Y. debut). Haydn's Sonata in C; Prokofiev's Sonata No. 8 in B-flat; Brahms's Variations on a Theme by Paganini, Op. 35; two Faure nocturnes. Weill Recital Hall at 8:30. $12.

DANIEL GAEDE, violinist. Weill Recital Hall at 5:30. $13.

PIANO STUDENTS OF MITSUKO ICHIMURA AND MICHAEL THOMOPOULOS—The students, ages 6–19, perform works of Debussy, Chopin, Schumann, Liszt. Weill Recital Hall at 1:30. Free.

NEW YORK CITY HOUSING AUTHORITY SYMPHONY ORCHESTRA—Featuring mezzo-soprano Hilda Harris, pianist Leon Bates. Premiere of Michael Abels's *Global Warming;* Milhaud's *Le Boeuf sur le Toit;* Rachmaninov's Concerto No. 2; de Falla's Seven Spanish Songs. Alice Tully Hall at 3. $10–$50.

SINE NOMINE SINGERS, Harry Saltzman conductor; featuring pianist Michael Rogers. Rossini's *Petite Messe Solennelle*. Merkin Concert Hall at 3. $12.

I SOLOISTI VENETI, Claudio Scimone conductor; with cellist Ofra Harnoy. All-Tartini program: Sonata in G; Concertos in A for Cello and Strings; A Minor for Violin and Strings, D. 113; E Minor for Violin and Strings, D. 56; G for Violin and Strings, D. 71. Metropolitan Museum at 7. $15.

"BANG ON A CAN FESTIVAL"—All-day marathon, featuring works by Daniel Lentz, Erkki Sven Tuur, Phil Kline, Rocco di Pitro, Muhal Richard Abrahms, and many more. New York Society for Ethical Culture, 2 W. 64th St. (459-4852), at 3. $15.

WEST VILLAGE CHORALE, Gwen Gould conductor. Premiere of Robert DeCormier' *Spritual Suite;* Haydn's *St. Cecilia Mass*. Church of St. Luke in the Fields, Hudson and Christopher Sts. (499-6313), at 7:30. $10.

LARK QUARTET—With cellist Krysztof Kielbasiewicz, pianist Jeanne Golan. Works by Schubert, Dohnanyi, Andrzej Panufnik. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

BARGEMUSIC—See 5/14. Today at 4. $18.

TOM CHAPIN AND FRIENDS—With his band, the singer-guitarist performs folk works. Walt Whitman Hall, Brooklyn Center for the Performing Arts, one block from the intersection of Flatbush and Nostrand Aves., Brooklyn (718-434-1900), at 3. $6.

BROOKLYN PERFORMING ARTS COMPANY, Steven Scovasso conductor. Saint-Saens's *Samson and Dalila*. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-375-2392), at 4. $12, $16.

Monday, May 18

"AMERICA THE BEAUTIFUL: CELEBRATING OUR MUSICAL HERITAGE"—The New York Pops, Skitch Henderson conductor, celebrate their ninth birthday with a benefit for the Pops. With host Robin Leach, harmonica virtuoso Robert Bonfiglio, singer John Pizzarelli, banjo player Buddy Wachter, and Paula Zahn on cello. Carnegie Hall at 7:30. $15–$50; $375 includes post-concert dinner at the Plaza.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor; featuring baritone Andre Solomon-Glover. John Harbison's *The Flower-Fed Buffaloes;* Petr Eben's *Bitter Earth*. Also, works by Liszt, Copland, Bernstein, Kodaly, Schumann. Merkin Concert Hall at 8. $12.

"SHELDON HARNICK, FIDDLER, FIORELLO AND FRIENDS"—Benefit for the Y, featuring stars of Harnick shows peforming the lyricist's songs, including ones from *Fiddler on the Roof, Fiorella, She Loves Me, The Merry Widow, The Rothchilds*. 92nd St. Y at 8. $200; $500, $1000 includes pre-concert reception.

"NEW MUSIC FOR YOUNG ENSEMBLES"—Featuring baritone Roger Roloff, pianist Steven Mayer, others. Award-winning premieres by Thomas Addison; Amar Chaudhary; Maj Sonstevold. Also, works by Barber, Art Tatum. Weill Recital Hall at 8. $12, $15.

YURI ITO, flutist/**LAURANN GILLEY,** pianist. Works by Mozart, Poulenc, Fukushima. St. Paul's Chapel, Broadway and Fulton St. (602-0704), at noon. $2.

JUILLIARD ORCHESTRA, Bill Conti conductor. A tribute to Meredith Wilson. Juilliard Theater, 155 W. 65th St. (769-7406), at 7:30. $10, $25.

GUILD OF COMPOSERS CONCERT—Various artists, including the Barromeo String Quartet, perform works by Susan Forrest Harding, Arthur Berger, Rolv Yttrehus, Malcolm Peyton. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 8. $9.

Tuesday, May 19

"CAVALCADE OF STARS"—Tito Puente and Orchestra, the Dance Theatre of Harlem, Pat Cooper, Joy Behar, Julius LaRosa, Margaret Whiting, Al Hibbler, Julie Wilson, the Ink Spots, and others perform in a benefit for the Shield Institute for Mentally Retarded Children. Carnegie Hall at 8. $25, $50.

NEW YORK PHILHARMONIC—See 5/14. Tonight at 7:30.

MORDECAI SHEHORI, pianist. Liszt's Impromptu in F-sharp; *Au Bord d'une Sources; Canzone* after Rossini's *Othello;* Beethoven's *Eroica* Variations, Schubert's Sonata in A. Weill Recital Hall at 8. $20, $25.

RAJAN KRISHNASWAMI, cellist (N.Y. debut); with pianist Audrey Andrist. Works by Beethoven, Britten, Chopin, Debussy, and a premiere by Samuel Zyman. Merkin Concert Hall at 8. $12.

ROSA POSNELLE FOUNDATION VOCAL COMPETITION WINNERS—Winners from the competition perform various operatic works. Alice Tully Hall at 8. $5.

TOBY TWINING MUSIC ENSEMBLE—The a cappella ensemble performs Twining's original compositions. CAMI Hall, 165 W. 57th St. (397-6900), at 8:30. $10.

CONTEMPORARY COMPOSERS CONCERT—Featuring conductor-pianist Lawrence Davis, pianists Evelyne Luest, Ronn Yedidia, the Eberli Ensemble. Works by Davis, Elisenda Fabregas, Jing Jing Haven, Nancy Kennedy, Yedidia. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 7. Free.

MARK SALMAN, pianist. Works by Debussy, Busoni, Ives. Marymount Manhattan Theatre, 221 E. 71st St. (322-1292), at 8. $12.

ROBERT FRIPP, art rocker; with stick guitarist Trey Gunn. World Financial Center Winter Garden, West St. between Liberty and Vesey Sts., at 7:30. Free.

OPERA

Amato Opera

AMATO OPERA THEATRE—Through 5/24. Tickets: $15. 5/15, 5/16 at 7:30: Mozart's *The Magic Flute*. Bowery and Second St. (228-8200).

Other

REPERTORIO ESPAGNOL—Moreno Torroba's *Luisa Fernanda*. Gramercy Arts Theatre, 138 E. 27th St. (889-2850). 5/16 at 8. $20.

BROOKLYN LYRIC OPERA—Strauss's *Die Fledermaus*. Hirsch Hall, Temple Ansche Chesed, 251 W. 100th St. (718-837-1176). 5/16 at 8:30; 5/17 at 3. $15.

BRONX OPERA—Rossini's *The Barber of Seville*. John Jay College Theatre, 889 10th Ave., between 58th and 59th Sts. (408-1664). 5/15, 5/16 at 8. $13, $16.

MEREDITH MONK—*Atlas: An Opera in Three Parts,* written and directed by Monk, will be performed by a cast of eighteen singer-actors. Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4100). 5/13 at 7; 5/14, 5/15 at 8; 5/16 at 2, 8; 5/17 at 3. $15–$40.

BROOKLYN COLLEGE OPERA THEATER—Donizetti's *Il Camanello;* premiere of Eugenio Escobar's *What Ever Happened to Henry Oates?* Gershwin Theater, Brooklyn Center for the Performing Arts, one block west of the junction of Flatbush and Nostrand Aves. (718-434-1900). 5/15 at 8; 5/16, 5/17 at 2, 8. $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 6/28. Tickets: $8–$58. 5/13 at 8: Balanchine's *Donizetti Variations;* Martins's *A Musical Offering;* Robbins's *Glass Pieces*. 5/14 at 8: Robbins's *The Goldberg Variations;* Balanchine's *Symphony in Three Movements*. 5/15 at 8: *The Goldberg Variations;* Balanchine's *Western Symphony*. 5/16 at 8: Balanchine's *Divertimento,* No. 15; Martins's *The Chairman Dances;* Balanchine's *Duo Concertant;* Robbins's The Four Temperaments. 5/17 at 1: *Donizetti Variations; The Chairman Dances;* Robbins's *Interplay; Glass Pieces*. 5/17 at 7: *Interplay; Duo Concertant; A Musical Offering; Symphony in Three Movements*. 5/19 at 8: *The Goldberg Variations; Western Symphony*.

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/20. Tickets: $16–$65. 5/13 at 2, 8; 5/14, 5/15 at 8; 5/16 at 2, 8; 5/18 at 8: Natalia Makarova's *La Bayadere*. 5/19 at 8: *Coppelia*.

Philadanco

JOYCE THEATER—5/12–5/17. Tickets: $20. 5/12–5/15 at 8; 5/16 at 2, 8; 5/17 at 2, 7:30: Milton Myers's *Pacing; Ebony Concerto* (premiere); *Love and Pain* (premiere); Billy Wilson's *Rosa;* Talley Beatty's *Southern Landscape;* Elisa Monte's *White Dragon;* Talley Beatty's *A Rag, a Bone, and a Hank of Hair*.

Other

ANNABELLA GONZALEZ DANCE THEATER—Gonzalez's *Liebe Danz; Scampers; Satin Walk 2; Aluminum Table No. 1;* Christopher Amato's *Benediction; Foretold*. Riverside Church, RSD and 120th St. (722-4128). 5/14–5/16 at 8. $12.

"FULL CIRCLE"—Dances by Gina Gibney for the benefit of Women in Need. Joyce Theater. 5/19, 5/20 at 8. $100; $250, $2500 includes pre-performance party at Barneys. Call 880-8151 for tickets.

JEANETTE STONER AND DANCERS—Five premieres; a revival of *This Is More Comfortable*. Merce Cunningham Studio, 463 West St. (226-1576). 5/14–5/16 at 9. $10.

JOAN PETERS DANCE COMPANY—Re-creation of the choreography of Syvilla Fort, featuring several of her students. Symphony Space. 5/17 at 8. $10.

JOANNA MENDL SHAW—Eight dancers perform in Shaw's *Rules/Chaos*. Dance Theater Workshop, 219 W. 19th St. (924-0077). 5/19 at 8. $12.

LAURIE DE VITO—The choreographer presents *She Bops and Scats,* an evening of dances choreographed to new and standard jazz works. Pace Downtown Theater, Spruce St. between Gold St. and Park Row (628-0451). 5/15, 5/17 at 8: $12; 5/16 gala at 7:30: $20.

MARYMOUNT MANHATTAN COLLEGE DANCE COMPANY—Annual benefit featuring *Who's That Girl? Cinderella in Ragtime,* a collaboration between choreographer Haila Strauss and composer Raphael Crystal. Also, other ballet, jazz, and modern dance works choreographed and performed by members of the faculty, alumnae, and students. Marymount Manhattan Theatre, 221 E. 71st St. (517-0651). 5/14–5/16 at 8; 5/17 at 3. $8–$10; 5/14 benefit: $25, which includes pre-performance reception at 7.

RICHARD BULL DANCE—Bull's *Con Texts,* an evening-length work of dance and voice. Warren Street Performance Loft, 46 Warren St. (732-3149). 5/14–5/16 at 8. $10.

RITHA DEVI—The choreographer-dancer performs in her original composition, *Raga-rupa (Aspects of Love)*. Theater of the Open Eye, 270 W. 89th St. (988-7697). 5/16 at 7. $7.

PERFORMANCE

KITCHEN—512 W. 19th St. (255-5793). Stephen Petronio Company performs *Half Wrong Plus Laytext; Middlesex Gorge*. 5/13–5/17 at 8:30. $15.

LA MAMA—74A E. 4th St. (956-6047). Maria Alba in *Lu Balcon,* Shigeko's adaptation of Genet's *The Balcony*. 5/14–5/17 at 8. $10 on 5/14, 5/17; $12 on 5/15, 5/16.

JOHN HOUSEMAN STUDIO THEATER—450 W. 42nd St. (307-6000). *Crashland Berlin,* directed and performed by Felix Bopp. 5/13–5/16 at 8. $15.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). Reno hosts *When I Grow Up, I Want To Be President,* an evening of election-year humor, satire, performance art to benefit the museum. 5/15 at 8. $20.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARQUA—281 Church St., at White St. (334-1888). Casual. Italian-Veneto. Spcls: grilled sea scallops, gnocchi with fresh herbs and light tomato, braised rabbit with fresh herbs, garlic and white wine. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

MUENG-THAI—23 Pell St., bet. Mott St. and Bowery (406-4259). Casual. Thai. Spcls: pla-sarm-rod, panaeng, pad-thai. Res. nec. L Tue.–Sun. 11:30 a.m.–3. D Sun., Tue.–Thu. 3–10, Fri.–Sat. to 11. Closed Mon., except holidays. **(I)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: lemon grass and honey glazed duck from the rotisserie with wild rice polenta and golden raisin sauce, wood grilled lamb chops with hummus cakes and black-olive and tomato relish, cazuella of codfish with roasted shallots and tomato broth under a horseradish crust. Res. sug. L Tue.–Fri. noon–3. Br Sat. noon–3, Sun. noon–7. D Tue.–Sat. 6–10:30. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

AFGHAN VILLAGE—5 St. Mark's Pl. (979-6453). Casual. Afghan. Spcls: kebabs, naringe palow, chicken curry. L and D daily 1–11:30. **(I)** **AE, DC, MC, V.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLYING FISH—395 West St., at W. 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. D daily 4–midnight. **(I–M)** **No credit cards.**

GAYLORD—87 First Ave., bet. 5th–6th Sts. (529-7990). Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon—midnight. **(I)** **AE, MC, TM, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcl: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth St. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

CAFE IGUANA—235 Park Ave. So., at 19th St. (529-4770). Casual. Tex-Mex. Spcls: char-broiled swordfish, barbequed beef, fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–4 a.m., Sat.–Sun. noon–4 a.m. Private parties for 25–500. **(M)** **AE, CB, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Casual. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" *buffet Fri. eve. Res. sug.* B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. *Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily* 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building *(682-2700). Casual. Mediterranean. Spcls: zarzuela* (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** *B Mon.–Sat. 7–10:30. L Mon.–Sat.* 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FITZERS—687 Lexington Ave., bet. 56th–57th Sts., in the Fitzpatrick Hotel (355-0100). Casual. Continental-Irish. Spcls: Irish lamb stew, fillet of steak Baltimore, Dublin Bay prawns. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 7:30 a.m.–11 a.m. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–10:30. Private parties for 40. **(M)** **AE, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and *truffle on a bed of lettuces; red snapper with a brandade* of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con *carciofi, pollo contadina, saltimbocca Napolitana.* Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. *noon–2:30. L daily noon–2:30. D daily 5:30–10.* **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M–E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne *alla siciliana*, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: ricotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon-.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

BISTRO 790—790 Seventh Ave., at 51st St., in the Sheraton Manhattan Hotel (621-8537). Casual. Continental. Spcls: fried calamari, vegetarian lasagna, swordfish sandwich. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4:30. D daily 4:30–11. **(I–M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: crayfish and wild mushroom ragout with seafood tarragon sauce, monkfish steak in a parsley coat with vegetable cannelloni and chive sauce, roast spring squab on a nest of cabbage with burgundy sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. French-Californian. Spcls: pan-seared salmon with carrots, zucchini, and spinach; grilled swordfish steak with mixed field greens and tomato caper compote; barbecued leg of rabbit with orzo and broccoli. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Pre-fixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Dress opt. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, *chicken-in-the-pot, matzo-ball soup.* Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. *noon–2:30.* Br Sun. *noon–2:30.* D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

VEGETARIAN HEAVEN—304 W. 58th St. (956-4678). Casual. Chinese-Japanese-vegetarian. Spcls: steamed dumpling, vegetable rice noodles, vege squid sauteed with hot spicy sauce. Res. sug. L and D daily 11 a.m.–10:30. **V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern Mexican. Spcls: shrimp, steak and chicken fajitas, grilled salmon tostada with roast poblanos and mixed greens, fresh fish and seafood. L Wed.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

EMILY'S—1325 Fifth Ave., at 111th St. (996-1212). Casual. American-Soul food. Spcls: barbecue baby back ribs southern style, southern fried or smothered chicken, chicken and waffles. Res. sug. Open for B, L and D Mon.–Thu. 7:30 a.m.–11, Fri.–Sat. 8 a.m.–1 a.m., Sun. 8 a.m.–9. Gospel Br Sun. 11 a.m.–3. Jazz Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

FIRST WOK—1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Thu. 4–11, Fri. to midnight, Sat. to 12:30 a.m., Sun. 1–11. **(I–M)** **AE.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLAND—1305 Madison Ave., bet. 92nd–93rd Sts. (996-1200). Casual. Mediterranean. Spcls: malloreddus piccanti, tagliorini with shrimp and radicchio, lapin alla Catalane, bourride. Res. nec. L daily noon–3. D daily 6–midnight. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Tea Mon.–Sat. 3–6. Private parties 40–125. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

NEW YORK BOAT YARD—1562 Second Ave., at 81st St. (879-6494). Casual. American-seafood. Spcls: baked seafood lasagna, grilled salmon with dill mustard sauce, sole florentine. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Wed. 4–11, Thu.–Sat. to midnight. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.-Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risotto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, braised snails, sauteed sea scallops, roasted filet mignon. Res. nec. D Mon.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1:30 a.m., Sun. from 6–12:30 a.m. Br Sun. 11 a.m.–3. **(M–E)** **AE, CB, DC, MC, V.**

CARMINE'S—2450 Broadway, bet. 90th–91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot antipasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 2–10. **(M)** **AE.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.– Sat. to midnight, Sun. 3–11. Jazz Tue.-Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

THE GINGER MAN—51 W. 64th St. (874-5100). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

MING GARDEN—200 Garden City Plaza, Garden City (516 248-9790). Casual. Chinese. Spcls: sesame chicken, salt and pepper scallops, orange beef. Res. sug. L Mon.–Sat. noon–3. D daily 3–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS, FESTIVALS, AND SHOWS—The Friends Seminary Annual Fair is 5/16 from 11 a.m. to 4. At 222 E. 16th St., near Second Ave. Rain or shine; $3, $2 (979-5046). . . .**The Central City Chorus** holds a book and record sale on 5/16, 9 a.m.–5, and 5/17, 1–5. Central Presbyterian Church, 593 Park Ave. at 64th St. Free (838-0808). . . .**Friends of Webster Library,** 1465 York Ave. at 78th St., presents a **Book & Record Sale** on 5/14, 1–8, 5/15, 10 a.m.–6, and 5/16, 10 a.m.–4. Free (288-5049). . . .**Friends of Alice Austen House** presents its **Spring Antiques & Collectibles Fair** on 5/16–17 (rain dates 5/23–24) from 10 a.m. to 5. At 2 Hylan Blvd. in Staten Island. Free (718-816-4506). . . .**The P.S. 199 Street Fair** is 5/16 (rain date 5/17) from 11 a.m. to 6. On W. 70th St. be. West End and Amsterdam Aves. Free (678-2833). . . .**A Flea Market and International Foods Fair** is set for 5/16 (rain or shine), 11 a.m.–4. United Nations International School, 24-50 Franklin Delano Roosevelt Dr., at 25th St. and the East River. Free (685-3676). . . .**The Eighteenth Annual Ye Olde Village Fair** is 5/16 (rain date 5/17) from noon to 8. Barrow and Commerce Sts., bet. Seventh Ave. S. and Hudson St., and Bedford St., between Morton and Christopher Sts. Presented by the **Bedford, Barrow, Commerce Block Association,** this one features an outdoor cafe, crafts, and raffles. Free (727-2521). . . .**St. Joseph's College Dillon Child Study Center,** Clinton St., between DeKalb and Willoughby Aves., holds a **Country Fair** on 5/16, 10 a.m.–4. Free (718-636-6838). . . .**Cypreco of America** presents its **Festival of Folk Arts, Music, and Dance** on 5/17 at 3. Hellenic Cultural Ctr. of the Greek Archdiocese, 27-09 Crescent St. in Astoria. Free (718-626-7896). . . .**Holy Trinity,** 316 E. 88th St., holds its **Medieval Fair** on 5/16, 10 a.m.–4. Features antiques, toys, and books; free. A sneak preview benefit is 5/15 at 6:30, including cocktails, dinner, and an auction. $25, $15; reserve (289-4100). . . .**The Thirteenth Annual Mother's Day Crafts on Columbus** continues 5/16–17 on Columbus Ave., from 77th to 81st Sts., 10 a.m.–6:30. Free (866-2239).

BENEFITS—The 92nd St. Y, 1395 Lexington Ave., hosts a gala benefit, **Sheldon Harnick, Fiddler, Fiorello & Friends** on 5/18 at 8. In the Y's Kaufmann Concert Hall. $1,000, $500, $200; reserve (415-5488). . . .Liz Smith and Dan Rather host an **Evening of Readings** to benefit **Literacy Volunteers** on 5/18 at 7:30. Barbara Bush is the honored guest; Vivian Beaumont Theater, Lincoln Center. $175; reserve (925-3001). . . .**The Tenth Annual Race Against MS** benefits patient services and research programs and is set for 5/15 at Belmont Park Race Track. Champagne brunch at noon. $125; reserve (463-7787). . . .**Cancer Care** presents **Club Carnival** on 5/18 from 7:30 to 11:30. Country Club, 209 E. 85th St. $30, $35; reserve (221-3300, ext. 468). . . .**Celebrating and Reclaiming Women's Bodies, Women's Lives,** featuring Gloria Steinem, is 5/16, 12:30–7:30, Washington Irving High School, 40 Irving Pl. Benefits Women's Therapy Centre. $30 and up (420-1975). . . .**New York Contemporary League** presents a benefit party for **United Cerebal Palsy of New York City** on 5/14 at 7. Wunderbar, 27 W. 20th St. $30, $35; reserve (683-6700).

YOU GOTTA HAVE PARK—The tenth annual weekend celebration is 5/16–17 in Central Park (794-6564), Prospect Park (718-788-0055), Flushing Meadows Corona Park (718-383-6363), and Van Cortlandt Park (430-1890); call for details. A benefit, **You Gotta Have Park!. . .And All That Jazz,** is 5/15 at 5:30 at Bethesda Terrace, 72nd St., mid-park. $65; reserve (315-0385).

LECTURES, DISCUSSIONS, AND READINGS—The Poetry Center of the 92nd Street Y, 1395 Lexington Ave., presents **Toni Morrison** on 5/19 at 8. $8; reserve (415-5440). . . .**The Poetry Project,** St. Mark's Church, Second Ave. and 10th St., presents a lecture by **Allen Ginsberg & Kenneth Koch: About Walt Whitman** on 5/13 at 8, **A Tribute to Lester Bangs** on 5/15 at 9, and **Melanie Nielson & Jessica Grim** on 5/18 at 8. $5 (674-0910). . . .**The Academy of American Poets** presents **A Splintered Mirror: Contemporary Chinese Poetry** on 5/13 at the Asia Society, 725 Park Ave. at 70th St., and on 5/14 at the New York Public Library, Chatham Sq., 33 E. Broadway. Both at 6:30 and free (427-5665). . . .**The New York Public Library** presents the following lectures: **Stuart Curran,** with "Shelley at 200" (speaking about Percy Bysshe Shelley), on 5/13; **Walter Bareiss,** on "Collectors and Collecting" on 5/19; and **James Bieri,** with "Shelley's Childhood: An Infancy Outlasting Manhood" on 5/20. All at 6 in the Celeste Bartos Forum, 42nd St. and Fifth Ave. $5 (930-0571). . . .**The Writer's Voice** presents **Kurt Vonnegut: Tenth Anniversary Benefit** on 5/14 ($10). **The Literary Legacy of Malcolm X** is 5/19 ($8). Both at 8 at Universalist Church, 160 Central Park W. at 76th St. (875-4128). . . .**Poets House,** 72 Spring St., presents **The Annual Paul Zweig Memorial Lecture: Words on a Birdsong.** Presented by Stanley Plumly. On 5/14 at 7. $5 (431-7920). . . .**Pen American Center,** 568 Broadway, offers a panel discussion on **Writing in a Racialized Society** on 5/14 at 6:30. Features Paula Giddings, Toni Morrison, and John Edgar Wideman. At the McGraw-Hill Auditorium, 1221 Avenue of the Americas, at 49th St. Free (334-1660). . . .**Heritage of Pride** hosts a talk with lesbian cartoonist **Alison Bechdel** in a speech on 5/16 at 8. At P.S. 41, 116 W. 11th St., near Sixth Ave. $8, $10 (691-1774). . . .**The New York Botanical Garden** presents **Bloomsbury in the Bronx,** a brunch featuring writers such as Avery Corman and Frank Gilroy. On 5/17 at noon. At the garden in the Bronx at Snuff Mill. $35; reserve (220-8724). . . .**American Indian Community House Gallery,** 708 Broadway, presents **Leslie Marmon Silko** on 5/13 at 7. $7 (598-0100). . . .**Symphony Space,** 2537 Broadway at 95th St., presents the final **Selected Shorts** of the season on 5/13 at 6:30. The theme is "Despair and Hope," with stories by Philip Roth, Will Weaver, and W.P. Kinsella; readers are actors Ron Rifkin, Jack Davidson, and James Naughton. $11 (864-1414). . . .**The Responsive Community** presents a **Communitarian Teach-In** on 5/19, 10 a.m.–6. At the Ethical Cultural Society, 2 W. 64th St. $60; reserve (800-245-7460).

TOURS

TOWNHOUSES AND CHURCHES OF THE UPPER EAST SIDE—5/17 at 2, meet at Fifth Ave. and E. 70th St. for an anecdote-filled tour of this affluent neighborhood. Sponsored by Friends of the Upper East Side Historic Districts. $15. Reserve (535-2526).

NEW YORK WRITERS—The West Village. 5/16 at 1. Historian Joyce Mendelsohn gives on-site readings while touring the homes of the Manhattan's great writers. Cooper Union. $12 (353-4195).

SINGLEWALKS—5/17 at 2, **Bawdy and Historic Chelsea.** A tour for single New Yorkers. Meet at the southwest corner of 24th St. and Sixth Ave. $15, optional gathering after the walk (242-0592).

WALDORF ASTORIA AND PARK AVE.—5/16 at 10:30 a.m., study architecture, history, and glamour from 56th St. to Grand Central. Meet on the southeast corner of 50th St. and Park Ave. $10 (517-0325).

BERNIE'S NEW YORK—5/17 at 2, **Battery Park City: From Landfill to Neighborhood.** Meet at Greenwich and Barclay Sts. $5 (655-1883).

RADICAL WALKING TOUR—Greenwich Village III. 5/17 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at the Judson Memorial Church, 55 Washington Sq. South. $6 (718-492-0069).

URBAN EXPLORATIONS—5/17 from 1 to 4, **Islamic Architecture and the 96th St. Mosque,** a detailed tour of the Mosque, followed by a brief walk of the Carnegie Hill neighborhood. $15 (718-721-5254).

OSCAR ISRAELOWITZ TOURS—Trace the history of Jewish immigration to New York City. 5/17, 24, 25 at 1:30, **Lower East Side.** Meet at Canal and Essex Sts. $15. (718-951-7072).

CITYWALKS—Tours with John Wilson. 5/16 at 1, **The West Village.** Meet at the northwest corner of Seventh Ave. South and Christopher St. . . .5/17 at 1, **Downtown Manhattan Old and New.** Meet at Broadway and Wall St. by Trinity Church. $12; reserve (989-2456).

BIG ONION WALKING TOURS—5/17 at 2, **Historic Old New York,** a tour from City Hall to Battery Park. . . .5/17 at 1, **Historic Harlem,** a tour of the history and architecture below 125th St. . . .5/17 at 1, **Chinatown,** visit a Buddhist Temple, the Chinese Museum, and other sites of the nation's largest Asian enclave. $9 adults, $7 students and seniors; reserve (439-1090).

ADVENTURE ON A SHOESTRING—5/17 at 11 a.m., **Hell's Kitchen**. . . .5/17 at 1 in Manhattan; 2:15 in Brooklyn, **Little Odessa,** "a snacks and sites safari" *through the thriving Russian-Jewish community of* Brighton Beach. $5; reserve (265-2663).

MANHATTAN MEMORIES—SoHo & Little Italy. 5/17 at 1, meet at Bleeker and Lafayette Sts. $10 (628-9517).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 5/16 from 7 to 10, **Moonlight walk in Central Park,** $17. . . .5/17 from 10 a.m. to 4, **Open House in Park Slope,** $28.

SIDEWALKS OF NEW YORK—517-0201 *for information.* Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 5/16, 30 at 6, **Ghosts After Sunset;** *meet at Washington Sq. Arch for a tour of* the "haunted" Village, including the Mark Twain house and Gay St. . . .5/17, 24, 31 at 2: **A Writer's Walk Through Greenwich Village;** *meet at the* Washington Sq. to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .5/30 at 2; 5/16 at 6: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of *the city's past crimes.* . . .5/16, 30 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; *drinks and tips extra.* . . .5/16, 23 at 2: All in the Family; meet at Old St. Patrick's Cathedral, Prince and Mott Sts. . . .5/17 at 2, **JFK—The Tour;** meet on *the corner of Madison and 76th St.*

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 5/11–13 at 7:40 vs. San Diego. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 5/15 at 7:30, 5/16, 17 at 1:30 vs. Oakland. 5/18–20 at 7:30 vs. California Angels.

BIATHLON—(212-289-4113). 1992 *Biathlon Series;* Alley Park, Qns. 5/17 at 8 a.m. $30.

STEPS—You Gotta Have Park 5K, 5/16 at 10:30 a.m. in Central Park. . . .**NYC Marathon Lineup,** 5/17 at noon in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

CITY LIGHTS YOUTH THEATRE—Two Southern Stories. Young ladies from the American south save the day in "Goll-Gollee-Gee," by Flora Atkin and "Yeller Belly Swamp," an adaptation of the book by Mercer Mayer; for ages 4–9. 5/16 at 4 and 7; 5/17 at 4. City Center 4th Floor Studio, 130 W. 56th St. (262-0200). $5; reserve.

KIDS CONCERTS, INC.—See children's music pioneer **Hap Palmer** perform his most famous song, "My Mommy Comes Back," and other tunes; for ages 18 months and up. 5/16 at 2. Julia Richman High School, 317 E. 67th St. (262-1270). $12.

A MIDSUMMER NIGHT'S DREAM: THE INTERLUDE—A light-hearted production by the Seventh Sign Theatre Company, designed to introduce children to Shakespeare; for ages 5 and up. 5/16 and 23 at 10:30 a.m. and 2:30. Good Shepard Church, 152 W. 66th St. (666-3955). $6; reserve.

BEAUTY IS THE BEAST—A musical in which a young girl learns that ugliness has nothing to do with how one looks; for ages 5–11. Sat. and Sun at 1; through 5/31. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

FAIRS—'Tis the season. Join in the games, children's raffle, and outdoor barbecue at **Little Red School House and Elisabeth Irwin High School's Spring Fair and Children's Carnival.** 5/16 from 11 a.m. to 4. Raindate 5/17. 196 Bleecker St. at Sixth Ave. (477-5316). . .Celebrate spring with a ride on the Moonwalk, face painting, and a white elephant sale at the **City and Country School's 77th Annual Spring Street Fair.** 5/16 from noon to 6. 146 W. 13th St. (242-7802). . .Try your hand at mural painting and other craft activities at **The Manhattan New School's Fest.** 5/16 from 11 a.m. to 4. P.S. 190, 311 E. 82nd St. (744-6143). Adults $1. . .Enjoy rides, performances, and a flea market at the **Hunter College Elementary School Fair.** 5/16 from 10 a.m. to 4. Raindate 5/17. 94th St. bet. Madison and Park Aves. (860-1292). . .Rides, games, food, arts and crafts, and a flea market are all part of the **P.S. 110 Spring Fair.** 5/17 from noon to 5. 285 Delancey St., bet. Grand and Lewis Sts. (674-2951). . .There'll be games, music, baked goods, and a silent auction at the **Family Annex Spring Fair.** 5/17 from 11 a.m. to 4. Columbia University Campus, enter at 115th St. and Broadway. (749-3271). . .Let magicians, puppeteers, and musicians entertain you at **Families First's Eighth Annual Spring Fling.** 5/16 from 10 a.m. to 3. 250 Baltic St., Cobble Hill, Brooklyn (718-237-1862).

FRONT ROW KIDS CONCERT VIDEO—Sing along, clap your hands, and stomp your feet in a live performance by children's entertainer Glenn Bennett, which will be made into a video; for ages 2 and up. 5/16 at 12:30. Citicorp Center, Theater at St. Peters, 619 Lexington Ave. at 54th St. Call 274-9775 for the free tickets.

HENRY STREET SETTLEMENT—Louis Johnson Dance Theatre Ensemble. Watch tap, ballet, and modern dance pieces; for ages 5–12. 5/15 and 16 at 7; 5/17 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.

THE ASIA SOCIETY—Sundays of Indian Dance. See demonstrations of Indian drum and dance, the art of hand, foot, and floor decoration, and enjoy Indian delicacies. 5/17 from 12:45–5. 725 Park Ave. at 70th St. (288-6400). $1; adults $2.

HATTITUDE—Exhibit: Learn why people wear hats, their design and function, and try on a few for size; through 5/18, on view 24 hours. Empire State Building Fifth Ave. Gallery, at 34th St. (736-3100). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 5/17 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat. at 11 a.m.*, 1, 2, 3, 4, and 5; Sun. hourly 1 to 5. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5. *Except first Sat. of each month.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a youngster who grows up in a circus family; for ages 4–12. Sat. at 1; Sun. at 12:30, followed by a dance party; optional lunch at 12:30 Sat. and noon Sun. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—Apron Theatre. Presented by Lea Wallace. 5/16 and 17 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Sleeping Beauty** at 1:30, and **The Three Little Pigs** at 3, both on Sat. and Sun; for ages 2–10; through 6/14. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Sing Me a Story.** Music, stories, and movement with Ruth Jacobson; for ages 3–5. 5/13 at 3:30. Columbus Branch, 742 10th Ave. (586-5098). Reserve. . .**Stories From Around the World.** Told by Tim Norman, with audience participation; for ages 4–7. 5/13 at 3:30. Epiphany Branch, 228 E. 23rd St. (679-2645). . .**Meet the Illustrator.** Ying-Wa Hu, *The Sweet Valley Kids* illustrator, will talk about how she drew the girls in her book; for ages 7–12. 5/13 at 4. Chatham Square Branch, 33 E. Broadway (964-6598). . .**Knitting Workshop.** Three-part workshop for beginners; for ages 5 and up. 5/14, 21, and 28 at 4. 115th St. Branch, 203 W. 115th St. (666-9393). Reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

BROOKLYN ACADEMY OF MUSIC—The Monkey King. A classic tale of good and evil is brought to the stage by China's Shanghai Rod Puppet Theatre; for ages 4 and up. 5/16 at 2. Carey Playhouse, 30 Lafayette Ave., Brooklyn (718-636-4100). $7; adults $12.

TOM CHAPIN—The well-known folk singer will perform children's songs accompanied by his band; for ages 6 and up. 5/17 at 2. Brooklyn Center for the Performing Arts at Brooklyn College, one block from the intersection of Flatbush and Nostrand Aves. (718-434-1900). $6.

CINDERELLA—Grimm's classic fairytale is performed with improvisational flair by the Illustrated Theatre Touring Company. 5/16 at 1:30. LaGuardia Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5; reserve.

CENTRAL PARK PROGRAMS—The Dairy: Each Sky Has Its Words. A play that depicts the special language of nature, followed by an arts workshop; for ages 5–11. 5/16 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

MUSEUM OF MODERN ART—Spring Family Festival. Enjoy storytelling, gallery games, and films based on an "Animal Tales" theme; for ages 5–10. 5/16 from 9:30 a.m. to noon. 11 W. 53rd St. (708-9695). $4; adults $5, includes refreshments and children's art project; reserve.

SOUTH STREET SEAPORT MUSEUM—Fish Portraits. Make a print of a fish, then add colorful papers for a portrait; for ages 6–12. 5/16 at 11 a.m.; 5/17 at 2; museum admission. . .**Boxes to Buildings.** Take a guided walk of the seaport district and decorate your own historic building on return; for ages 7–12. 5/14 at 3:30. $3; reserve. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—The Professional Performing Arts School Concert Choir. Classical, popular, ethnic, and original music; for ages 5 and up. 5/16 at 1 and 2:30. . .**Make a Magazine.** Learn about making magazines and design your own cover; for ages 8 and up. 5/16 at 3:15. . .**Out of the Tropics.** Learn about everyday things that come from the rain forest, like chocolate, chewing gum, varnish, and vanilla, and make your own tropical ice cream sundae; for ages 6 and up. 5/17 at 11 a.m. Up to $2 for workshops and performances. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

BOOKS

WHO SEES YOU? IN THE JUNGLE, by Carla Dijs. Preschool. Grosset & Dunlap, $5.95.

YOUNG LIONS, by Toshi Yoshida. Kindergarten–Grade 3. Sandcastle Books, $5.95.

THIRTEEN MOONS ON TURTLE'S BACK, by Joseph Bruchac and Jonathan London; illustrated by Thomas Locker. Grades 1–4. Philomel, $15.95.

TRACKS ACROSS AMERICA: The Story of the American Railroad, by Leonard Everett Fisher. Grades 3–6. Holiday House, $17.95.

COMPILED BY BERNICE KANNER

VIDEOS

GIGANTOR, Part III. Release date 5/13. Central Park Media, $29.99

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz Mon.–Sat. from 8:30. Through 5/16: Guitarist Chris Flory. **AE, MC, V**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 5/13: Ronnie Leigh and His Trio. 5/14: Singer Joan Tyler. 5/15, 16: Hilton Ruiz Quintet. 5/17: Al Foster. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 5/17 at 9 and 11:30: Shirley Horn Trio plus Barry Harris Quartet. 5/19–24: Dr. John. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 5/13: Jason (formerly with The Scorchers) *With One Foot In The Honky Tonk*; Scott Kempner. 5/15, 16: An evening with Betty. 5/17: Baillie and The Boys. **No credit cards.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. 5/18–24: The Fats Waller Festival. Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quartet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 5/13, 14: Eddie Shaw and The Wolf Gang. 5/15, 16: The Kinsey Report. 5/17: Blues Jam featuring Robert Ross Band. 5/19, 20: David Weld. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 5:30–8:30: The Vernel Fournier Trio. Through 5/17: Jay McShann Quartet. 5/18: The Clifford Jordan Big Band. 5/19–24: David Murray Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 5/15: Maureen Doherty on flute and button accordion, Siobhan Egan on fiddle and Mary Coogan on guitar. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 5/17: Astrud Gilberto with Clifford Korman, Richard Coffey, Marcelo Gilberto, Duduka Da Fonseca, and Valtinho. 5/18: Les Paul Trio. 5/19–24: George Coleman Quartet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 5/13–16: Guitarist Ernie Calabria followed by the Lynne Arriale Trio. 5/17: Dave Berkman Trio. Sets Wed.–Thu., Sun. from 6:30, Fri.–Sat. from 7. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz; dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON GRILL—350 Hudson St., at King St. (691-9060). Every Wed., Olana hosts the shakin' cocktail hour at 6 and swing show at 9. 5/13: Tobacco Boys followed by the Surreal McCoys. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 5/13: Nancy Marano and Eddie Monteiro. 5/14: Gene Bertoncini Trio. 5/15: Gwen Cleveland Quartet. 5/16: Randa McNamara Quartet. 5/17: Groovealaya. 5/18: Lynne Arriale Trio. 5/19: Daryl Kojak with Bob Cross. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45, Sun. from 9:30. 5/13–16: Pianist Valerie Capers with John Robinson on bass. 5/17: Jazz blues singer Tess Marsalis. 5/20–23: Singer-pianist Ronny Whyte with Frank Tate on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 5/13: Vertigo, Clawhammer. 5/14: Joey Baron's Baron Down. 5/16: Oliver Lake and Jump Up. 5/17: Suzanne Deiham; David Rothenberg, Glenn Velez and Grame Boune. 5/18: Echoes of God; Marc Edwards, Rod Brown and Hill Greery. 5/19: Brooklyn Lager Jazz Bandsearch '92. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 5/13: Tap dancer Jimmy Slyde. 5/14: Latin jazz with Cascadou. 5/15: Singer Eddie "Bee" Bowen and trio. 5/16: Billy Harper Jazz Quartet. 5/17: Singer Ellen Germaine and Quartet. 5/18: Blues night with Brooklyn Slim. 5/19: Singer Gardenia and duo. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 5/13: Debbie Davies. 5/14: The Chris Cain Blues Band. 5/15, 16: Little Mike and the Tornadoes. 5/17: Blues Jam hosted by the Popa Chubby Blues Band plus guests. 5/18: Ladies Night with Fullhouse NYC and the Brooklyn Horns. 5/19: Bo Diddley Jr. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/30, Tue.–Sat. at 9:15 and 11:15: *This Jelly Is Au Currant,* starring Elia English and Terry Waldo. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Jack Twomey Big Band followed by the Lester Lanin Orchestra. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Lynn Oliver Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band . Sun.: Sol Yaged and his All-Stars followed by Frank Fighera Slam. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 5/15: King's X; Atomic Opera. 5/16: Dennis Brown with Nadine Sutherland, Lloyd Parks, We The People and guest Half Pint. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 5/13: Pilot Light. 5/14: The Soft Parade featuring Joe Russo. 5/15: The Red One. 5/16: Steel Breeze; The Touch. 5/18: Four Sticks - A Led Zeppelin Tribute. 5/19: Shaman. **AE, MC, V.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Fri.– Sat. 9–1 a.m., Sun. 7–10. 5/15, 16: Norman Simmons Duo. 5/17: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 8:30–12:30 a.m.: Janice Friedman's Jazz Trio. Thu. from 8:30–12:30 a.m.: Tim Ferguson Trio. The Ken Brauner Trio play Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 5/13: Vernel Brown, Jr.; Heather Mullen. 5/14: Joe Cuba. 5/15: Tabou Combo Super Stars. 5/16: Mambo Mondays with Johnny Rivera. 5/19: Cassandra Wilson and Dana Bryant. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 5/16: Microscopic Septet. 5/17 at 10: Walter Thompson Orchestra; Illuminati at 11:30. 5/18: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 5/19–24: Lew Soloff Sextet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 5/15, 16: Hugh Masekela. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 10–2 a.m. Through 5/16: Mike Longo Trio with Paul West on bass and Ray Mosca on drums. 5/19, 21–23: Steve Kuhn Trio with David Finck on bass and Billy Drummond on drums. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 5/13: The Cavedogs; Monica Nelson DVX. 5/14, 15: The Saw Doctors also The Ploughman's Lunch. 5/16: Swamp Dogg; Henry Butler. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. **Terrace:** 5/13–17: Gerry Gibbs Quartet featuring singer Jay McGovern. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 5/17: Harper Brothers. 5/18: The Vanguard Jazz Orchestra. 5/19–24: Larry Coryell Quartet. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 5/13: Shelly Thunder; Sleepy Wonder; Trevor Sparks. 5/14: Joan Osborne Band; Woodys Truck Stop. 5/15: Baba Olatunji and his Drums of Passion. 5/16: Savoy Truffle; God Street Wine. 5/17: The Cows; Claw Hammer; Vertigo; Hammerhead. 5/18: Franky Jackson's Soul Kitchen. 5/19: Shaman and Lifeforce. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 5/14: Danny Moore Trio. 5/15, 16: Danny Moore Quartet. 5/17: Cynthia Scott Trio. 5/18–23: Pianist Michael Weiss with Bob Cranshaw on bass and Leroy Williams on drums. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 5/13: Kinky Friedman plus special guests The Marys. 5/14: Mick Taylor and friends plus Sue Foley. 5/16: Cracker featuring David Lowery of Camper, and Van Beethoven plus the Wallflowers. 5/17: Benefit-Tribute for Sergeant Keith Levine with Black 47, John

Eddy, Bobby Bandieri and more. 5/18: Jerry Jeff and Gonzos. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 5/16: Brian McFadden, Craig Anton, and Joe Mulligan. 4/18: Open mike with Helen Keaney. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. Through 5/17, Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30: Rich Jeni. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. Every Wed. through June at 9: *El Barrio '92*, musical comedy revue hosted by comedian Angel Salazar and Daphne Rubin-Vega. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 5/17: Joe Rogan, John Rizzo, Nancy Redman, Mike Eagan, Kent Kasper, Scott Bruce, Willie Asbury, and Danny Curtis. 5/18–24: Richie Gold, Danny Curtis, Scott Bruce, Joe Rogan, Willie Asbury, Johnny Lampert, and Kent Kasper. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 5/13: Comedy-magician Jamy Ian Swiss and magician Meir Yedid, with pianist Rich Sanders. 5/14: Magician Eric DeCamps and comedy-magician Imam. 5/15, 16: Comedy-magicians Bob McAllister and Imam and comedian Rob Weinstein with pianist Rich Sanders. 5/19: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/17: Roger Kabler, Tom Hertz, Bob Shaw and Jon Manfrelotti. 5/19–24: Angela Scott, Gabe Abelson, Spanky, and Nick Dipaola. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Mike Cossi trio, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dining and dancing to Gerard Carelli and the Country Club Swing Orchestra, Mon.–Sat. from 7:30. Cabaret show every Wed. at 9:30. **AE, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 5/13: Mark Johnson; Pro-jam with Memphis Soul Review. 5/14: Caution; White Collar Crime. 5/15: Misconceptions; Back of the Bus. 5/16: The Sons. 5/19: Michael Blaxill and the Blackfish Band; Sydney. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **Le Rendez-vous:** Every Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett in *Barrett's Broadway … Then and Now*. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway*, Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to a trio from 8, alternating with the big band sound of the Supper Club Orchestra directed by Barry Levitt from 9. Through May, Tue.–Wed. at 9:30, Thu.–Sat. at 8:30 and 11:30: Melba Moore. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30 and Sun. at 3: Jazz-singer Blossom Dearie. Through 5/30, Tue.–Sat. at 8:30, Sun. at 7: Donna Blue Lachman. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). **Skylight Room:** 5/13: Courtenay Day; Harlee Newman. 5/14: Jerry Ellis; Sue Skoorka. 5/15: Jaymie Meyer. 5/16: Steve DePass. 5/17: Ludmilla Ilieva; Marilyn Benkler. 5/18: Patty Dunham's Jazz Babies. 5/19: Frances Barney. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 5/13: *Spring Fever*, musical revue; Maria Bostick and Seth Rudetsky. 5/14: *Hollywood Opera*, musical comedy spoof; Singer Joanne Agresti. 5/15: Marc St. Camille; Singer Marieann Meringolo. 5/16: Hedi Munro; Hazelle; Gotham City Improv.; Richard Register, Kevin Chamberlin and Michael Gans. 5/17: Sidney Myer; singer Susan Powers from *Cats*. 5/18: Shelley Volk. 5/19: Maria Bostick and Seth Rudetsky; Greg Carter. Shows at 8 and 10. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 5/13: Anne Tofflemire; Charlotte Patton. 5/14: Greta; Tracey Venner. 5/15: Cynthia Crane; Satin Dolls. 5/16: Sarah Zahn; Heidi Mollenhauer and Bobby Peaco; Baus & Troche. 5/17: Ann McCormick; Christie Andrews. 5/18: *Here's To Our Friends* … the Aids Music Revue; Kanika. 5/19: Bill Wright; Jim Luzar and Rochelle Seldin. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 5/13: Teri Coyne; Change of A Dress. 5/14: Hedi Munro; Scared Scriptless. 5/15: Nancy Sirianni and Jack Hoffman; *Waiters, Writers and Weightlifters*, musical. 5/16: Claudia Perry; Cathey Baier and Ernie Fortunato; Miss Coco. 5/17: Gerta Grunen with Christopher Denny; *Frankie's Boys*, musical comedy reuve. 5/19: J.Q. and the Bandits; Stephanie Albertson. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 5/13: Helen Klass with pianist Paul Trueblood. 5/14: Jody Carleson with Norma Curley. 5/15: Bonnie Lee Sanders with pianist Thomas Spahn and *Undiscovered Hits*. 5/16: Judy Kreston and David Lahm in *Remembering Felicia Sanders*. 5/19: Philip Namanworth. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/6, Tue.–Sat. at 9 and 11:15: *Cowboy Logic*, an authentic Western revue starring Michael Martin Murphey, featuring Waddie Mitchell and Don Edwards. 5/18 at 7 and 9:30: *The Music of Time… Jonathan Schwartz and Friends*, featuring radio personality-singer-raconteur Jonathan Schwartz and guest. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with Billy Stritch, 5/17 at 8, with a 10:30 show added on demand. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 5/13 at 10:30: Rosemary Loar. 5/14 at 10:30: Patti Katz. 5/15 at 10:30: Sidney Burgoyne. 5/17 at 10: Leslie Ellis for EFA. 5/18 at 8: Linda Glick; Martin Smith for EFA at 10:30. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 5/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Sylvia Syms Sings Sinatra. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 6/27, Tue.–Sat. at 8:45 and 10:45: Bobby Short. **Bemelmans Bar:** Through 6/27, Tue.–Sat. from 9:45–12:45 a.m.: Jazz singer-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Cabot-Scott Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Sun. from 6–8: Harpist Saori with Kikuki on violin, followed by singer-pianist Priscilla Hood, Wed.–Sat from 8-midnight. Mon.–Tue. from 6-11, singer-pianist Bob Shephard. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri. Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., May 13

2:00/WNCN—Massenet: *Le Cid*, Ballet Music; **Mozart:** Oboe Qt. in F.

WNYC—Britten: Sinfonietta.

WQXR—Delibes: *Coppélia*, Act II, Scene 2.

3:00/WNCN—Beethoven: *Für Elise;* **Fiala:** Cto. for Oboe in B-Flat.

WNYC—Scriabin: Sym. No. 2.

WQXR—Haydn: Cto. for Flute and Strings in D.

4:00/WNCN—Mendelssohn: *Spring Song;* **Vivaldi:** Cto. for Strings in F.

WQXR—Respighi: *Fountains of Rome.*

5:00/WNCN—I. Albeniz: *Asturias;* **Frederick the Great:** Recorder Sonata in B-Flat.

WQXR—Rossini: *William Tell*, Ov.

6:00/WNCN—Rimsky-Korsakov: *Tsar Saltan*, "Flight of the Bumblebee"; **Vivaldi:** Cto. for Violin No. 2 in c, "La Stravaganza."

7:00/WNCN—Bach: *Herz und Mund*, "Jesu, Joy of Man's Desiring"; **A. Thomas:** *Raymond.*

WQXR—Clementi: Sonata in g.

8:00/WNCN—C. Stamitz: Orch. Qt. in F; **Haydn:** Cto. for Violin No. 4 in G.

WNYC—Poulenc: *Melancolie.*

WQXR—Sullivan: Cto. for Cello in D; *Ruddigore*, Ov.; *HMS Pinafore*, Ov.; *Mikado*, Ov.

9:00/WNCN—Schumann: Sym. No. 4 in d.

Thu., May 14

2:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **J.A. Benda:** Cto. for Piano in b.

WNYC—Debussy: *Images for Orchestra;* **Webern:** Five Movements for Orch.

WQXR—Mozart: Cto. for Piano No. 15 in B-Flat.

3:00/WNCN—Mozart: *Exsultate Jubilate*, "Alleluiah"; **Vivaldi:** Cto. for Flute No. 4 in G.

WNYC—Holmboe: Trio.

WQXR—Handel: *Royal Fireworks Music.*

4:00/WNCN—Schubert: *The Trout;* **Uttini:** *Thetis och Pelée*, Ballet Music.

WQXR—Tchaikovsky: *Capriccio Italien.*

5:00/WNCN—Holst: *The Planets*, "Mars"; **Mozart:** Sym. No. 7 in D.

WQXR—Mendelssohn: *A Midsummer Night's Dream*, Ov.

6:00/WNCN—Rimsky-Korsakov: *Dubinushka;* **Vivaldi:** Cto. for Two Violins in a.

7:00/WNCN—Brahms: Lullaby; **Telemann:** Cto. for Oboe in d.

WQXR—Chopin: Cto. for Piano No. 1 in e.

8:00/WNCN—J.C. Bach: Cto. for Harpsichord in A; **Dvorák:** Terzetto in C.

WQXR—Beethoven: *Leonore Overture*, No. 1; **Schumann:** Sym. No. 3 in E-Flat, "Rhenish."

9:00/WNCN—Kodály: *Háry Janós*, Suite.

Fri., May 15

2:00/WNCN—Haydn: String Qt. in F, "Serenade"; **J.C. Bach:** Sinfonia for Double Orch. in D.

WNYC—Mendelssohn: Violin Cto.

WQXR—Strauss: Suite for Thirteen Wind Instruments in B-Flat.

3:00/WNCN—Shostakovich: *Festive Overture;* **Paisiello:** Cto. for Mandolin in C.

WNYC—Malipiero: String Qt. No. 1.

WQXR—Mozart: Sym. No. 35 in D, "Haffner."

4:00/WNCN—Tchaikovsky: *Swan Lake*, Highlights; **Vivaldi:** Chamber Cto. in F.

WQXR—Purcell: *The Fairy Queen*, Incidental Music.

5:00/WNCN—Handel: *Water Music*, Allegro; **Castelnuovo-Tedesco,** Toccata.

WQXR—Glazunov: Ov. No. 1 on Greek Themes.

6:00/WNCN—Rossini: *Barber of Seville*, Ov.; **Vivaldi:** Cto. No. 5 in A.

7:00/WNCN—Chopin: Waltz in c-sharp; **Handel:** Cto. for Oboe No. 2a in B-Flat.

WQXR—Mendelssohn: Sym. No. 3 in a, "Scottish."

8:00/WNCN—Haydn: String Qt. in F; **Moscheles:** *Bonbonnière Musicale.*

WQXR—Boccherini: Sinfonia in C.

9:00/WNCN—Sibelius: Cto. for Violin in d.

Sat., May 16

10:00 a.m./WNCN—Vejvanovsky: "Sonata in Seven Parts"; **Corelli:** Trio Sonata in d.

WQXR—Bach: Brandenburg Cto. No. 6 in B-Flat; **Beethoven:** *Leonore Overture*, No. 3.

11:00 a.m./WNCN—Villa-Lobos: *Bachianas Brasileiras*, No. 5, Aria; **Vivaldi:** Cto. for Violin No. 6 in g, "La Stravaganza."

WQXR—Gershwin: *An American in Paris;* **Vivaldi:** Cto. for Viola d'Amore and Lute in d.

NOON/WNCN—Prokofiev: Sym. No. 1 in d, "Classical"; **Bach:** Cto. for Harpsichord and Recorders No. 6 in F.

1:00/WNCN—Wagner: *Siegfried Idyll;* **Stanford:** Irish Rhapsody No. 5.

2:00/WNCN—Mozart: String Qt. No. 22 in B-Flat; **G. Sammartini:** Cto. for Harpsichord in A.

3:00/WNCN—Puccini: *La Bohème*, "Musetta's Waltz"; **Walton:** *Orb and Sceptre.*

4:00/WNCN—Beethoven: Piano Sonata No. 14 in c-sharp; **M. Haydn:** Cto. for Clarinet in D.

5:00/WNCN—Wagner: *Rienzi*, Ov.; **J.C.F. Bach:** Cto. for Harpsichord in E.

6:00/WNCN—Ravel: *Bolero;* **Beethoven:** Horn Sonata in F.

7:00/WNCN—Borodin: Qt. No. 2, *Nocturne;* **Mozart:** Violin Sonata No. 26 in B-Flat.

9:00/WNCN—Bizet: Sym. in C.

Sun., May 17

10:00 a.m./WNCN—"Classic Guitar." **Bach:** Brandenburg Cto. No. 3 in G; **Conforto:** Cto. for Mandolin.

WNYC—Telemann: Double Cto. in F for Recorder, Bassoon, and Strings.

WQXR—Kodály: Variations on a Hungarian Folk Song, "Peacock"; **Bach:** English Suite No. 2 in a.

11:00 a.m./WNCN—Satie: *Gymnopédie No. 1;* **Beethoven:** Rondo No. 1.

WNYC—Falla: Harpsichord Cto.; **Brahms:** Cello Sonata No. 2.

WQXR—Sibelius: *Scènes Historiques;* **Berlioz:** *King Lear*, Ov.

NOON/WNCN—Bach: Brandenburg Cto. No. 5 in D; **Haydn:** Sym. No. 24 in D.

WNYC—Diamond: *Music for Romeo and Juliet;* **Holst:** *The Planets.*

1:00/WNCN—Chicago Symphony Orchestra. **Beethoven:** *Creatures of Prometheus;* **Stravinsky:** *Orpheus;* **Offenbach:** *Orpheus in the Underworld.* Conductor: Leinsdorf.

WNYC—Janácek: Concertino for Piano; **Strauss:** *Till Eulenspiegel's Merry Pranks.*

WQXR—Prokofiev: Sym. No. 4 in C; **Mozart:** Cto. for Piano No. 7 in F, "Lodron."

2:00/WNYC—"Library of Congress Concerts." **Bach:** Sonata No. 2; **Beethoven:** Cello Sonata No. 2 in D. Cellist: Schneider.

WQXR—Telemann: *Water Music*, "Hamburg's Tides."

3:00/WNCN—Schumann: *Kinderszenen*, "Traumerei"; **Vivaldi:** Chamber Cto. in C.

4:00/WNCN—Bach: Cto. for Two Violins in d; **Mozart:** Sonatina for Piano No. 6 in C.

5:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol;* **Boccherini:** Cto. for Piano in E-Flat.

6:00/WNCN—Grieg: *Peer Gynt*, Suite No. 1; **Haydn:** Cto. for Flute and Oboe No. 3 in G.

7:00/WNCN—Albinoni: Adagio in g; **Liszt:** "Fantasy on Hungarian Folk Tunes."

8:00/WQXR—"Sunday Night Opera House." **Puccini:** *Turandot*. Rome Opera House Orch. and Chorus. Conductor: Molinari-Pradelli; cast: Nilson, Corelli, Scotto.

9:00/WNCN—Mozart: Sym. No. 25 in g.

Mon., May 18

2:00/WNCN—Franck: *The Accursed Hunter;* **Field:** Piano Sonata in A.

WNYC—Strauss: *Sinfonia Domestica.*

WQXR—Copland: *Music for the Movies.*

3:00/WNCN—Weber: *Der Freischütz*, Ov.; **Mozart:** Sym. No. 8 in D.

WNYC—Chausson: Piece for Cello and Piano.

WQXR—Beethoven: *Leonore Overture*, No. 2.

4:00/WNCN—Dvorák: *Carnival Overture;* **Zarzycki:** Mazurka.

WQXR—Rodrigo: *Musica para un Jardin.*

5:00/WNCN—Smetana: *Bartered Bride*, Dances; **Vivaldi:** Cto. for Flute No. 6 in G.

WQXR—Grieg: *Sigurd Jorsalfar*, Homage March.

6:00/WNCN—Chadwick: *Symphonic Sketches*, "Jubilee"; **Pergolesi:** Cto. for Two Harpsichords in C.

7:00/WNCN—Schubert: Rondo for Violin in A; **C. Stamitz:** Octet No. 2 in E-Flat.

8:00/WNCN—C. Schumann: Piano Cto. in a.

WNYC—Mozart: Adagio in b.

9:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise."

WQXR—"Chamber Music From Tisch Center." **Bach:** Sonata No. 6 in G for Violin and Keyboard; **Debussy:** Sonata in d for Cello and Piano; **Beethoven:** Piano Trio No. 4 in D. Soloists: Kalichstein, Laredo, Robinson.

Tue., May 19

2:00/WNCN—Britten: *Matinées Musicales;* **J.C. Bach:** Cto. for Harpsichord in G.

WNYC—Martinu: Oboe Cto.

WQXR—Prokofiev: *Cinderella*, Suite No. 1.

3:00/WNCN—Dvorák: Slavonic Dance in g; **C.P.E. Bach:** Sym. No. 5 in b.

WNYC—Vaughan Williams: Sym. No. 5.

WQXR—Strauss: Cto. for Horn No. 1 in E-Flat.

4:00/WNCN—Copland: *Rodeo*, "Hoe-Down"; **A. Scarlatti:** Sinfonia No. 1 in F.

WQXR—Debussy: *Suite Bergamasque.*

5:00/WNCN—Delibes: *Sylvia*, "Procession of Bacchus"; **Clementi:** Piano Sonata No. 6 in D.

WQXR—Vivaldi: Cto. for Cello in D.

6:00/WNCN—Kabalevsky: *Colas Breugnon Overture;* **Vivaldi:** Cto. for Violin No. 8 in D, "La Cetra."

7:00/WNCN—Rachmaninoff: Vocalise No. 14; **Saint-Saëns:** "Africa" Fantasy.

WQXR—Paganini: Cto. for Violin No. 2 in b, "La Campanella."

8:00/WFUV—"A Box at the Opera." **Donizetti:** *Linda di Chamounix.*

WNCN—Mozart: Piano Sonata No. 8 in D; **Roman:** Cto. Grosso for Oboe in B-Flat.

WNYC—J.C.F. Bach: Sonatina in a.

9:00/WNCN—Franck: Sym. in D.

WQXR—The Orchestra of Paris. **Beethoven:** *Creatures of Promotheus;* **Haydn:** Cello Cto. No. 1 in C; **Mozart:** Adagio; **Mendelssohn:** Sym. No. 4 in A. Conductor: Kojin; violinist: Harrell.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., MAY 13

8:00 p.m.
5 Splash (1984). A sublimely romantic and gloriously funny film directed by Ron Howard and starring Daryl Hannah as the golden, broad-shouldered mermaid who comes to New York to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. (2 hrs.)

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13 What Kids Want to Know About Sex and Growing Up. (Reviewed in this issue.) A one-hour Q&A session during which kids get professional sex educators to give up some valuable information. Also shown Thursday at **8:00 p.m.** on **49**.

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31 Through the Wire. WNYC's monthlong Human Rights Film Festival continues with Nina Rosenblum's documentary about three women who were routinely mistreated when jailed for politically motivated crimes. Followed by **Death Row Notebook,** which explores one death-row inmate's case in detail as well as the history of capital punishment and the electorate's support of it. (2 hrs.) For other films in this festival, see Thursday at **8:00 p.m.,** Sunday at **8:00 p.m.,** and Tuesday at **9:00 p.m.**

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49 West Side Story (1961). The razor-sharp update of *Romeo and Juliet,* with New York City gang kids (the Jets and Sharks) standing in for the Capulets and the Montagues. Natalie Wood and Richard Beymer play the leads, but the real stars are Messrs. Robbins, Bernstein, Sondheim, and Lehman. (2 hrs. 30 min.)

9:00
2 48 Hours—"Hard Evidence." A two-hour edition about forensic detectives, relying on old-fashioned legwork and newfangled technology to solve seemingly unsolvable crimes.

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4 Night Court. A special one-hour episode of the courtroom comedy, which leaves the air tonight after nine years.

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7 American Bandstand 40th Anniversary Special. Among those toasting eternal teenager Dick Clark and his long-running show are Little Anthony and the Imperials, Luther Vandross, and a Bo Diddley–led "super band." (2 hrs.)

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13 Edge. Alas, this perceptive and eclectic monthly magazine lasted only eight episodes, but it was a swell ride. This final edition is largely a self-examination: Media critic James Wolcott passes judgment on TV in general; author Bill McKibben claims that nature has a lot more to teach than TV; there's also a segment on the media's handling of the Arthur Ashe AIDS story. (1 hr.) Also shown at **midnight.**

10:00
13 Dance in America: Lar Lubovitch Dance Co./Momix: Pictures on the Edge. A pair of creations by a pair of contemporary-dance innovators: Lubovitch's sensual duet set to Ravel's *Bolero,* and a variety of Momix founder Moses Pendleton's works, set to Mussorgsky's *Pictures at an Exhibition*. (1 hr.) Also shown at **10:30** on **49** and at **1:00 a.m.** on **13**.

MTV MTV Unplugged. Pearl Jam is the latest band to strip down its sound and step up to the microphone, performing "Alive," "State of Love and Trust," "Black," and a few more songs. (1 hr.)

THU., MAY 14

8:00 p.m.
31 Camp De Thiaroye. Ousmane Sembene and Thierno Faty Sow's film about the clash between early African nationalism and post–World War II colonialism. It revolves around the hundreds of Senegalese infantrymen who returned home after fighting alongside white French soldiers. (2 hrs. 30 min.)

BRV South Bank Show—"Private Eye." A one-hour profile of the satirical British magazine, which turned 30 years old last year. Including footage of the infamous *Private Eye* lunch meetings and interviews with journalists including Lunchtime O'Booze, Grovel, and Ian Hislop, the current editor.

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2 The Untouchables (1987). Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is gangster Al Capone, brought to life by Robert De Niro. Even screenwriter David Mamet and director Brian De Palma couldn't make Costner's Ness shake a leg. With Sean Connery, Andy Garcia, and Charles Martin Smith. (2 hrs. 30 min.)

9:00
13 Mystery—"Inspector Morse V: The Sins of the Fathers." Here lie both one-hour segments of a two-part mystery concerning the suspicious death of an ale-company executive. Morse happily comes when called in to investigate, as he is an inveterate ale-drinker; what he discovers, however, undercuts his thirst.

10:50
TNT The Man Who Loved Cat Dancing (1973). A very solid, enjoyable Western based on Marilyn Durham's novel about a woman who flees her abusive husband and joins a gang of outlaws trying to evade a bounty hunter. With Burt Reynolds, Sarah Miles, Lee J. Cobb, Jack Warden, bunches more. (2 hrs. 30 min.)

11:00
BRV Ghosts. A 1991 production of the Ibsen drama, winner of an ACE Award, starring Kenneth Branagh, Natasha Richardson, and Judi Dench. (2 hrs.)

FRI., MAY 15

7:00 p.m.
21 21 Edition Town Meeting: Fighting Prejudice. A panel of Long Island politicians, law-enforcement representatives, journalists, and community leaders gather to discuss the rise of bias-related crimes. (1 hr.)

8:00
2 Titanic: Treasure of the Deep. Walter Cronkite is the host of this one-hour special in which divers from the U.S., Canada, and Russia go 12,400 feet below the ocean's surface to photograph the luxury ship that sank on April 14, 1912.

A-E The Journals of Lewis and Clark. A dramatic re-creation of the journey begun in May 1804 by Meriwether Lewis and William Clark, which covered 7,689 miles and lasted two years, four months, and eleven days. Narrated by Jack Perkins. (1 hr.) Also shown Saturday at **10:00 a.m.**

8:30
7 The Rosey and Buddy Show. Roseanne and Tom Arnold lend their voices to a pair of animated characters who drive their RV into Cartoonland. (30 min.)

9:00
2 Ancient Secrets of the Bible. The parting of the Red Sea: Miracle or scientific phenomenon? William Devane is the host of this two-hour special, presenting historical re-enactments of biblical events and soliciting explanations from both religious and scientific experts.

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13 Eat a Bowl of Tea (1989). Wayne Wang's social comedy, set in Chinatown in the immediate postwar years. A young, handsome Chinese-American (Russell Wong) goes to China and brings a shy village beauty (Cora Miao) back as his bride; but then—disaster. The old men of Chinatown are so furiously eager for babies—much of the film's humor comes from the persistence of village customs in the New World—that they sabotage their goal. (2 hrs.)

9:30
5 Trial and Error. A half-hour special in which host Daniel J. Travanti examines two cases in which jailed men—one of them slated for execution on May 20—may be innocent.

MIDNIGHT
21 My Man Godfrey (1936). Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick, and Mischa Auer are in there helping heaps. Gregory La Cava directed. (1 hr. 30 min.)

1:30 a.m.
21 Palooka (1934). He of the notable proboscis and discerning wit, Jimmy Durante, plays a slippery fight promoter who ropes young, unknowing Stu Erwin into the game. Based, barely, on the Ham Fisher comic strip, this is a very nice romp. (1 hr. 20 min.)

SAT., MAY 16

12:30 p.m.
13 Noguchi: A Sculptor's World. Isamu Noguchi's sculptures have utilized everything from granite to water, have entered every sphere of modernism. Here's a one-hour profile.

2:30
MAX Ju Dou (1990). The best Chinese movie we've ever seen. In a small village in the twenties, a prosperous middle-aged man buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her; she saves herself by having a child with his nephew. There's a frightened, tremulous sensuality in this movie, directed by Zhang Yimou. (2 hrs.) Also shown Tuesday at **6:00 p.m.**

3:00
4 NBA Basketball. Depending on the progress of the conference semi-finals, this game will either be a Game 7 Western Conference semi-final matchup or Game 1 in the Western Conference finals.

4:30
7 The Preakness Stakes. What was the name of that chipper red French horse? Well, at least Lil E. Tee still has a shot at the Triple Crown, of which this race is the middle jewel. Live from Baltimore.

8:00
2 The Color Purple (1985). Steven Spielberg's adaptation of Alice Walker's novel, set among rural blacks in Georgia. The heroine (Whoopi Goldberg) is impregnated twice by her pa when she's

a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. With Danny Glover, Margaret Avery, and Oprah Winfrey. (3 hrs.)

7 Mario and the Mob. (Reviewed in this issue.) A two-hour comedy starring Robert Conrad as a Chicago wiseguy, Mario "the Iceman" Dante, whose "mob" is a gaggle of newly orphaned nephews and nieces. With Ann Jillian.

13 Rashomon (1951). The titles of very few films attain adjective status, but this one deserves it. Akira Kurosawa's drama is a pinnacle of Japanese filmmaking and was the first film to bring awareness of that country's cinema to America. It's about a violent crime as seen through the eyes of various witnesses; with Toshiro Mifune, Masayuki Mori, Machiko Kyo. In Japanese, with subtitles. (1 hr. 30 min.)

9:00
HBO Comic Relief V. The fifth comedy benefit to raise money and awareness for America's homeless, live from Los Angeles. Billy Crystal, Whoopi Goldberg, and Robin Williams are the hosts; among the other performers are Roseanne and Tom Arnold, Dennis Miller, and the cast of *Roc*. (4 hrs.)

SHO Red Shoe Diaries. (Reviewed in this issue.) A new two-hour movie, the basis for a series to come later this summer, directed by flesh-loving Zalman King. David Duchovny, Brigitte Bako, and Billy Wirth star in a story about a woman who commits suicide, leaving behind two very different lovers to fight it out over the propriety of her steamy memory. With Linda Vaccarro.

9:30
4 Bob Hope's America: Red, White, and Beautiful—The Swimsuit Edition. A 90-minute special with emcee Hope and guests including Dolly Parton, Boyz II Men, Rita Rudner, Michael Feinstein, and Barbara Bush.

5 The World's Biggest Lies! Too good to be true—G. Gordon Liddy as host of this half-hour special examining some of the most outrageous lies and hoaxes ever perpetrated.

13 MacArthur's Children (1985). In Japan after World War II, with national pride crushed by American victory, a class of fifth-grade students, with the help of their teacher, try to adapt to their changing lives and the growing influence of things American. A moving and sincere film, directed by Masahiro Shinoda. In Japanese, with subtitles. (2 hrs. 10 min.)

10:00
21 Famous American Disasters—"Wall Street Crash 1929: Four Survivors." Four spectators recall that tumultuous time: a flapper, a recent immigrant, an entrepreneur, and a millionaire's daughter. (30 min.)

SUN., MAY 17

1:00 p.m.
9 *The Wild Bunch* (1969). One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and, despite all those things, a technically accomplished Western with moments of intense feeling. With William Holden, Robert Ryan. (2 hrs. 30 min.)

1:30
13 The Storm Within. A half-hour program about a ten-year-old boy suffering from Rasmussen's syndrome, which can produce 100 seizures in a day. With such misery a possibility, the boy risks an operation in which half of his brain is removed.

2:00
A-E I Love You, Alice B. Toklas (1968). A splendid comedy, starring Peter Sellers, about an L.A. lawyer who, in the throes of middle age, turns to hippiedom for salvation. Hy Averback directed. (2 hrs.)

3:00
4 NBA Basketball. The Eastern Conference playoffs—either the last game in a semi-final series or the first game of the conference championship.

5:00
11 Road House (1989). Entertaining exploitation junk starring Patrick Swayze as a philosophical but inexorably violent bar bouncer, a sort of Occidental Bruce Lee crossed with every Western hero who walked into a no-good town and cleaned the place up. With Ben Gazzara, Kelly Lynch. (2 hrs.)

6:00
13 Red Sorghum (1987). Zhang Yimou's celebrated triumph of the Chinese New Wave turns out to be more dramatic in its cinematography than its drama (Zhang was, after all, a cinematographer before he began directing). The heroine is a young beauty, sold in marriage to a leper, who marries a servant after the husband is murdered, and runs the husband's winery. Finally, the Japanese come, and the workers of the vineyards die nobly. (1 hr. 30 min.)

7:30
9 She Wore a Yellow Ribbon (1949). Stoic John Wayne doesn't want to let go the reins as a cavalry officer, what with Indian trouble brewing and all. The second of John Ford's cavalry trilogy, a vivid piece of filmmaking; with John Agar, Joanne Dru. (2 hrs.)

8:00
31 Castro's Cuba: Two Views. A pair of documentaries that view the Cuban Revolution from very different vantage points. The late Nestor Almendros's *Nobody Listened* expresses disgust at what it labels the intolerance and terror of Castro's regime; Saul Landau's *The Uncompromising Revolution* praises Castro's leadership and the application of Marxist ideals. (2 hrs.)

A-E More Than a Game. An eight-part series about the world of sports produced by A&E and the BBC. Among the topics covered: sport as big business, the Olympics, drug use in sports, sports as a political vehicle, and the changing landscape of sports on television. Parts 1 and 2 shown tonight (2 hrs.); the remaining one-hour segments will be shown nightly at **8:00 p.m.,** repeating at **midnight.**

9:00
2 Intruders. A mini-series that dramatizes alien abductions, drawn, we are told, "from actual accounts of more than 600 startling case histories." Richard Crenna and Mare Winningham star. Part 1 of 2 (2 hrs.); Part 2 shown Tuesday at **9:00 p.m.**

4 Cruel Doubt. (Reviewed in this issue.) The second TV movie to come along recently based on the North Carolina case about a drugged-out and otherwise impaired college student who kills his stepfather and tries the same on his mother, in the hopes of landing a pile of cash. With Blythe Danner, Ed Asner, Matt McGrath; adapted from Joe McGinniss's best-seller. Part 1 of 2 (2 hrs.); Part 2 shown Tuesday at **9:00 p.m.**

7 Look Who's Talking (1989). A likable comedy starring Kirstie Alley as an unwed-mother-to-be, latching on to a sweet cab driver (John Travolta) and making him hers. The baby, whose thoughts are voiced by a cocky Bruce Willis, is pretty happy with the outcome. (2 hrs.)

13 A Perfect Hero. In the third installment of this four-part World War II drama, actress Loretta Stone meets with Hugh Fleming (Nigel Havers), the dashing Englishman whose plane was shot down, to discuss a film. When Hugh is finally released from the hospital, he finds the adjustment to civilian life rather taxing. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

5 Please Watch the Jon Lovitz Special. A valentine to TV's golden age, broadcast live from the Aquarius Theater in Hollywood, with star Lovitz. (30 min.)

10:00
13 Home on the Range. The story of an elderly leader of a remote Pacific-island community who stands up to the Pentagon, with little support to speak of, to demand that military testing on the islands be terminated. (1 hr.)

11:30
MAX The Comfort of Strangers (1991). While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Paul Schrader directed; with Natasha Richardson and Rupert Everett. (1 hr. 50 min.)

MON., MAY 18

8:00 p.m.
5 Bill and Ted's Excellent Adventure (1989). Bill and Ted, more interested in rock and roll than in studying for their history exam, stumble upon a time machine and learn their lessons firsthand. Grin and bear it. With Keanu Reeves, Alex Winter, and George Carlin. (2 hrs.)

7 Inside America's Totally Unsolved Lifestyles. Hosts Dave Coulier and Dave Thomas spoof the bevy of "reality-based" TV shows out there.

13 Legacy—"Iraq: the Cradle of Civilization." This acclaimed six-part series, now being rebroadcast, allows writer Michael Wood to examine the rise of various Eastern and Western civilizations. In this first episode, Wood looks at the Gulf War and any number of previous disasters that have sullied the image of an area known as the birthplace of civilization. (1 hr.)

9:00
4 Bird on a Wire (1990). Mel Gibson's quicksilver style suits his role in John Badham's shoddy comedy thriller—he's a fugitive from the drug wars who's been living incognito for fifteen years, assuming first one and then another identity. Goldie Hawn does her thing as a spoiled yuppie lawyer who loves the fugitive but hates getting her hair mussed. (2 hrs. 30 min.)

7 Calendar Girl, Cop, Killer? The Bambi Bembenek Story. (Reviewed in this issue.) With a title like that, who needs a plot? Bambi, or Lawrencia, as she was christened, killed her husband's ex-wife. Or did she? Either way, the trial mesmerized Milwaukee in the early eighties, and after nine years of jail, Bambi broke out. With Lindsay Frost, Timothy Busfield, and John Karlen. (2 hrs.)

13 49 Millennium: Tribal Wisdom and the Modern World. Parts 3 and 4 of a ten-part series that looks at how different tribal cultures deal with the same issues. "Mistaken Identity" examines human identity and the forces of biology and society. In "An Ecology of the Mind," we're offered a comparison of how different societies manipulate nature. (2 hrs.)

11:30
MAX Lenny (1974). The bravado, the cool, the dark edge that went into comic Lenny Bruce are all captured in this roiling biographical picture starring Dustin Hoffman. Bob Fosse directed and got just about everything right; Julian Barry *scripted, from his own* Broadway play. With Valerie Perrine as Honey Harlowe, Bruce's stripper wife. (2 hrs.)

TUE., MAY 19

8:00 p.m.
BRV A Louis Malle double feature begins with his greatest film, **Murmur of the Heart** (1971). A young boy, growing up in an upper-middle-class French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so levelheaded that the incest is no big deal. With Léa Massari. At **10:00, May Fools** (1990), Malle's house-party movie, which, though not very good, is worth seeing for Michel Piccoli, who gives a robust and moving performance as an inept Bordeaux landowner, Milou—a sort of gentrified peasant who loves life but has let everything slip into ruin. Both films in French, with subtitles. (2 hrs.)

9:00
2 Intruders. (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

4 Cruel Doubt. (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

13 Frontline—"The Spirit of Crazy Horse." A century after the Wounded Knee massacre, Milo Yellow Hair explores the history of the Sioux, including the recent revival of cultural pride. (1 hr.)

31 H-2 Worker. Stephanie Black's acclaimed one-hour film about the Caribbean men who, armed with temporary work visas, harvest Florida's sugar cane, wrongly expecting these jobs to welcome them onto the gold-paved streets of America.

10:00
7 Oprah: Behind the Scenes. Oprah Winfrey's first prime-time special finds her backstage at a Michael Bolton concert and behind the scenes of films starring Meryl Streep, Goldie Hawn, and Dustin Hoffman. (1 hr.)

13 Listening to America With Bill Moyers—"Curing the Economy." The seventh episode in a series probing the issues that may decide the presidential election. This segment follows up on several earlier ones, focusing on what can be done to strengthen the U.S. economy in the face of the continuing transferral of manufacturing jobs to other countries. (1 hr.)

TDC Disappearing World: The Whale Hunters of Lamalera. A profile of the fishermen of a small village perched on the ridge of an Indonesian volcano. Holding a forged iron harpoon attached to a bamboo pole, the fishermen hurl themselves at sharks, manta rays, and sperm whales. (1 hr.)

N E W Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.**

APARTMENT
Manhattan

M-F Only—Furn. alcove studio, fash. E. Side. $1200/mo. 914-332-5100, ext 34, M-F.

41st St. E.—3 rms, spect riv vu, ideal hotel altern. for exec. Fully furn. cable, VCR, maid, A/C, etc. Lux F/S drmn. $1995/mo. Call McMaid, Inc. 1-800-444-6250

APARTMENT
Brooklyn

Bklyn—6-BR duplex, 2 bth. 2 fam or share OK. $2,100. 20 min Manh. (718) 284-4162

COOP/CONDO
Manhattan

West Village—Quiet, no view, 800 sf. 1BR, fplc. $188K. 305-358-0108 - Days.

E. 72nd. St.—1 BR, doorman, concierge. Low maintenance. Must sell. Call: 516-466-3882, M-F, 9-5.

COOP/CONDO
Brooklyn Heights

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Beaut 10,000 sf country house on 5 wooded acs w/11-plus rms, 4 fplcs, pool, & all luxuries. $2,750,000

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LENK-FRIEDBERG
201-871-7440 RLTR 201-569-1100

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841-853 Bdwy - at 14th St.
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Contact Patricia DiSanto: 212-254-6392

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

Free Coastal Connecticut Guide—Incl $99 wknd pkge. Info: 203-854-7825.

Lowest Air Fares—Save up to 80% of the agency commission. Call (212) 986-1143.

BIKING AND HIKING AND WALKING

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AIRLINE

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Long Island

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BED & BREAKFAST
New York

B & B—Ultra Luxe E. 80s. & other prime areas. 212-879-2276/800-352-4497

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Daily, weekly. Moderate rates. **212-369-7691 & 800-531-4057**

Chelsea Brownstone—Spac 2BR apt, priv, quiet. Antiques, amenities. 212-929-8769

A Manhattan Hotel Alternative—Private brownstone apts. Affordable rates. 212-206-9237.

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

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BED & BREAKFAST
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INNS & LODGES
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Continued on next page.

Continued from previous page.

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New York

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Montauk "The Country Inn By The Sea" Heated pool, tennis, putting green. Excellent golf, fishing, horses nearby. A/C, color TV - Cocktail Lounge. SPECIAL: $35.00. pp dbl, incl Country Breakfast. **Shepherds Neck Inn**, Montauk 11954. 800-345-3511

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VILLAS

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Swedish/Shiatsu/Sauna - 212-594-1602

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special issue
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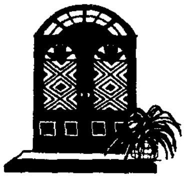

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Ideal Young Man—Ivy League, European, tall, most handsome, athletic, educated and successful. Also creative, elegant, well-traveled and highly sophisticated, with keen mind, sharp sense of humor and art collection. Seeks a tall (5'9" or more), very athletic, beautiful, adventurous, intelligent and refined woman, 29-31, who is emotionally stable and ready for a serious relationship. Letter and photo please. 3096 ✉

Wanted:—One great guy in his 30s who could be a great tennis coach as well as a great delivery coach. I'm 33, blond, petite - I will not disappoint you. Photo. 3098 ✉

Very Pretty Woman Of Substance—Slim, cultured, creative, 43, with brains, style, spirit to spare - seeks thinking man, 43-55, who's accomplished, adventurous, attractive, fit, fine-tuned. Nonsmoker. Note/photo. 3106 ✉ ☎

What's Missing Is You—I'm tall, slim, sexy, blond, pretty, accomplished and 41. I love good companionship and conversation, giving and receiving affection, spontaneity and discovery, laughter... The outdoors... The arts... More. Are you a leader - not a follower? Spirited? I'm excited about meeting a man, 38-47, of substance and success, capable of intimacy, and who wants a woman who is a peer at his side, as best friend and life mate. Send note and photo. 9955 ✉

Tall, Handsome Male—34, seeks happy, sincere relationship with sweet, pretty, thin, wise lady, 25-35, who has a warm heart and smiles easily. Films, dining, dancing, travel, tennis, Central Park, stability. Photo. 9961 ✉

What Really Matters?—Communication, caring, commitment. This attractive lady seeks a man of wit and charm, not afraid of the 3 Cs. Me: 5'7", late 30s. You: tall, 35 plus. Photo optional. 5781 ✉ ☎

A Great Guy—David Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful Wall Street exec, diversified interests, 32, 5'10", healthy athletic build. Seeks funny female complement, 23-33, nonsmoker, for happily ever-after. Please send letter and recent photo (a must) - I will reciprocate. Thanks. 3124 ✉

Pretty, Perky, Passionate, Portia—(5'5", red hair, green eyes, shapely) - seeks sensitive, sane, sexy, tall, top CEO/professional, over 48, with a tender heart - for merry-making and monogamy with fun-loving, level-headed partner. 5804 ✉ ☎

Mediterranean Beauty—Slender, sexy, elegant, Jewish, with warm heart, easy smile and terrific sense of humor, would love to meet a passionate, compassionate and communicative man, 40-up, who is smart, successful, attractive and worldly, and interested in love and marriage. Photo appreciated. 9954 ✉ ☎

New Issue On Market—32, investment banker, Jewish, handsome, successful, athletic, great sense of humor, physically fit. Looking to meet a woman who is warm, classy, beautiful (both inside and out), well-educated, Jewish, 25-32. Note, photo and phone. 3120 ✉

Pretty, Bright, Sweet—32, 5'7", slim Jewish professional, easygoing and fun-loving - enjoys biking, skiing, travel, books and movies. Seeks attractive, intelligent, successful man, 30-40, with sense of humor, for relationship that is both fun and serious. Photo. 5770 ✉ ☎

Enter My Dream!—A passionate, romantic, sophisticated, leading Ivy corporate president - with idealism, good looks, much humor, warmth - fit, tall, 38, multiple degrees, ultra-successful yet down-to-earth. Seeks spring fever with sincere counterpart, to 38, bright, tall - for life, romance, family. Photo essential. 5789 ✉

If You Are—An aesthetic, caring, sensitive woman, 23-36, I'd sure hate to miss out on you. I'm 35, Jewish, compassionate, handsome health professional who loves ballroom dancing (especially tango and swing), jazz/classical music - seeking to share warmth, understanding and laughter. Photo appreciated. 3139 ✉ ☎

British Redhead—Very slim and stylish, successful - works in media. 42, divorced, loves music, Manhattan, outdoors. Seeks super-successful, divorced male, under 55, with great sense of humor and zest for life. Note/photo/phone. 5775 ✉ ☎

Elegant, Alluring, Culturally Inspired—Strikingly attractive, intelligent, feminine and caring North Shore LI woman - seeking substantive man, 40s, 5'11" plus, distinguished, articulate, sincere, secure. Photo with note, please. 3107 ✉

Jewish Woman, PhD—45, 5'7", 135, wants successful, 49ish man. 9949 ✉ ☎

Morris County, NJ—Woman executive, 46, trim, independent, not religious, political liberal, seeks man who would enjoy a partner for tennis, golf and life. Must play fair on the court and off. Photo. 5741✉☎

Writer, 36—Likes sports, laughter and Israel. Looks good too (he said modestly). Seeks bright, slim, warm Jewish woman, 26-34. Photo appreciated. 5769 ✉ ☎

Seeking Beauty, Brains And Style—CEO, 39, GQ looks, 6', green-eyed, athletic build, cultured, world traveled and witty. Desires stunning, slim and fit female counterpart, 25-35, 5'3" plus, for romance, travel and committed relationship. Photo a must for reply - will exchange. 5772 ✉

27, Blue-Eyed Blond—Petite model, seeks athletic male, 27-37, animal lover, with traditional values. Nondrinker/-smoker. Note/photo. 5786 ✉ ☎

Save Me From A Summer Share—Jewish, 5'5", fit, sweet, sexy and rare female seeks successful, very handsome, 5'10 plus, forever guy. Photo a must. 9948 ✉

Intellectual Male—51, 6'1", 180 lbs, seeks professional woman for caring relationship. 3099 ✉ ☎

Attorney With Depth—45, 5'10", attractive face and physique, with nice smile (not much hair), perceptive, intelligent, alive, simpatico, Jewish, genuine. Seeking slim, truly attractive, youthful, intelligent, sharing, warm, spiritual woman (Jewish or otherwise) who wants commitment. Honest photo, please. 5760 ✉

Upbeat, Upscale, Active Jewish Gal—With Maria Shriver looks and heart of gold(!) - seeks mensch, 43-53, with a great smile, to share life's joys. Note. 9946 ✉☎

Let's Fall In Love—Successful, attractive but caring, 27-year-old Jewish male seeks non-bar scene type Jewish female, 25-30, who is cultured, intelligent and extremely kind. 5718 ✉ ☎

Why Waste Spring—In search of Mom's Mr. Perfect, when you can get your own guy right now (single white male, 30ish, 5'11")? Thou shalt have fun! 3102 ✉

CEO, 40s—Sweet, honest, compassionate, romantic gentleman, not boring - seeks brainy, attractive lady for relationship based on friendship and mutual respect. Must be intellectually curious, open-minded as to race and religion. Being very affluent and successful in my field, I would like a partner who is same. 5767 ✉

Alive, Alluring, Alliterate Artiste—Awaits male mensch, mystical-mythical match (40-54). 9976 ✉ ☎

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Marilyn Monroe's Body—Woody Allen's wit. Attractive, charming, sincere female psychologist, 46, seeks accomplished male counterpart for loving, committed relationship. 9972 ✉ ☎

Pretty, Lively, Literate—Slim blond, 5'7", warm, professional woman, would like to hear from a sensitive, attractive, successful man (with passionate interests) to share what pleasures we may, 40s-60. Photo optional. 9960 ✉

Lover Of life—Art, outdoors, travel... 5'7 1/2", dark-haired beauty, financially secure, romantic and successful, seeks same, 45-54. Note/photo. 5761 ✉ ☎

Handsome, Single Black Male—Financially secure, wants serious relationship with female, 25-32. Must be nonsmoker, have trim figure and sense of humor. If you like movies, dancing, quiet talks by the pool, coziness by the fireplace, dinner by candlelight, and are not afraid to be treated with respect and loved with an easy touch, call me. Photo/phone. 5742 ✉ ☎

Exceptionally Pretty—Articulate, sensitive, cultured, slim, 5'7", professional, divorced Jewish female, 41, seeks man of kindness, integrity, humor. 9970 ✉ ☎

Pretty Blond MD—35, slim, Christian, kind and loving, seeks handsome male counterpart (MD/JD/MBA) in his 30s, with integrity - looking for a long-term relationship. Photo/phone. 5774 ✉

Sneaker Wearer Wanted—Slim, 32, very gorgeous girl seeks balding Jewish body builder for a summer of biking, beach, barbecue and skiing. 5784 ✉ ☎

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Eye-Meister—Making the world seem clearer. Jewish eye doctor, male, 29, 6', seeks same, in pretty, fit, nonsmoking female, 23-30. Serious reply includes recent photo/note/phone. 9969 ✉

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Blue-Eyed, 5'9", Very Handsome—Athletic, very successful business owner, age 33, looking for Manhattanite - stunning, age 20ish, slender, loyal woman for loving relationship and fun. Will not respond without photo. 5800 ✉

Beautiful, Slim Oriental Female—20s, sought by handsome, fit, white professional/entrepreneur, 30s, for romance and possible marriage/family. Note and photo required. 3118 ✉

Very Handsome Italian Attorney—(Athlete, jazz vocalist, cat lover, 5'10", 35) - who makes his dreams realities - seeks beautiful, intelligent, athletic heartbreaker who hasn't met her match. Photo! 3133 ✉

Attorney, 49, Fit—Jewish, young daughter, seeks nurturing NY woman (an oxymoron?) in health/teaching; slim, 40-50, for keeps. Letter/photo please. 5785 ✉

Fit Male Attorney—50s (a 10?), seeks attractive, intellectual female, 30s, 40s, to have a drink and then?? Note/phone/photo, please. 5768 ✉

Japanese Lady—Stylish, very attractive, financially secure, looking for dynamic, handsome professional, 42-52. Friendship/marriage. Note/photo a must. 9977 ✉

Smart, Sensual, Spiritual, Searching—Jewish woman, 39, seeks intense and honorable Jewish man to cherish and challenge her: heart and mind, body and soul. 5778 ✉

Abounding With Contrast:—Handsome, unpretentious, gentle, athletic, outgoing, semi-shy, youthful 52, happy, sensitive, successful businessman - seeks fresh start with female counterpart: kind, upbeat, youthful, pretty face, good figure and eclectic interests. Recent photo. 5798 ✉

A Perfect Mermaid—Cute, petite...soft, brown curly hair - and great fins! If you're angling to meet me, throw me a line. Note/phone/photo. 9965 ✉

Gorgeous, Elegant—Secure lady over 60 - wants man with same assets. Pix. 5805 ✉

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Handsome, Successful Attorney—38, divorced father of two - values honesty, closeness and caring. Seeks warm, attractive, smart Jewish woman. Personal qualities are more important than life situation or geography. Photo. 3122 ✉

Energetic, Physically Fit—Health-oriented, auburn haired, bicoastal (NY/LA), 5'9" female; BA Brown, MFA Yale. Seeks male, 32-45, with similar inclinations, for fun in the sun and the Big Apple. Photo/note. 5764 ✉

Looks, Brains, Commitment—Sexy, leggy NYC writer, 36, seeks professional man for long-term love. 3095 ✉

Sincere, Eligible Bachelor, 33—Good-looking professional who likes folk music, Woody Allen movies, volunteer work and Sunday with the Times, seeks slightly neurotic, intelligent woman for great relationship. Photo/phone. 5782 ✉ ☎

Handsome, Successful, Kind, Classy:—6', athletic Jewish male, 46 (looks 38). Seeks beautiful, slim, bright, well-adjusted female (nonsmoker), 31-38, for forever. Note/photo/phone. 5753 ✉

Lovely, Tall Blond Lawyer—30, Ivy, seeks handsome male date (slim, over 6'2", clean-shaven, accomplished). Photo helpful. Must like lawyers. 5754 ✉

Manhattan Maven—45, 5'10", 180. Likes restaurants, dry wit, fashion. Seeks very pretty lady, under 38, nonsmoker. 5'5" to 5'7" a plus. Note/photo/phone. 3063 ✉

Successful Editor/Writer—And great cook, 39, Jewish female, nicely rounded, still full of wide-(but almond)-eyed enthusiasm. enjoys theater and cinema, Rodgers and Hart, good books and long walks. Seeks warm-hearted, literate Jewish male, 35-45, to explore the wonders of the world together. For Keeps. 3138 ✉

All-American Girl—Seeks all-American guy to be my best friend, playmate and lover. I'm 35, 5'8", 118 lbs, very pretty, long-legged (model-like), athletic, funny, comfortable in jeans to black tie. You are 33-40, handsome, well-educated, intelligent, successful, athletic, capable of romance, adventure, rooting for the Cubs (Yankees okay), and laughing at Seinfeld! Photo essential. 9682 ✉

Not Waiting For Godot—36, witty, attractive professional seeks nonsmoking man of his word who has heart/humor/smarts. Photo/note. 9979 ✉ ☎

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Successful Professional—Jewish woman, 37, 5'8", slim, affectionate, warm, understanding - ready, willing and able to accommodate intelligent, attractive, honest, open gentleman seeking a sincere, marriage-minded relationship. 5726 ✉

Extremely Attractive—Fit, evolved woman with intelligence, warmth, style, wishes to meet an upscale (as I am), nonsmoking gentleman, 49-59. 9947 ✉ ☎

Romantic, Outgoing—Jewish - modern Orthodox male, 29, 5'11", athletic, down-to-earth, charming personality, financially secure - seeks cute, spunky, modern Orthodox Jewish gal, 21-28, for a relationship based on mutual love, affection, fun, honesty and respect. 9950 ✉

Quality, Silver-Haired, Fun DDS—64-plus, seeks cute, stylish lady, 55-minus. Photo. POB 285, Midland Park, NJ 07432.

Former Girl Scout—With playful streak, 34, pretty, Irish-American professional - seeks attractive, happy Boy Scout, 35 plus, for summer camp. 3121 ✉

It's Not Easy—To find a slim, naturally attractive, sensitive, sensual and intelligent woman, under 40, who enjoys all of nature's extremes. Successful attorney, 6'4", 200 pounds, grown-up and discerning, seeks extraordinary yet simple style - for evenings on the Promenade and weekends in Vermont. Note/photo appreciated. 3103 ✉

I Am Tired Of Waiting—Attractive, 27, brunette, green eyes, nice figure, lawyer, and still searching for a truly special man, 30s, with honesty, warmth, intelligence and a sense of humor. My loves include reading, cooking, theater, water sports, and quiet times with my favorite people. Please convince me that this was worth a shot, and send me a note describing yourself. Photo appreciated. 5755 ✉

Don't Miss This Chance—To meet a professional, Jewish, beautiful, intelligent, slender brunette, 28, with good sense of humor, seeking humorous MD/DDS, who's Jewish, 5'8" plus, 28-40, for a lasting relationship. Photo/phone. 5756 ✉

Grecian And Statuesque—Professional, refined female, seeks Jewish MD/DDS, 40-50, to love, honor and cherish. 3105 ✉

This Man—Is 40, 6'1", successful psychologist, physically fit, handsome, with a happy soul, romantic heart and passionate hands. Seeks woman to fall in love with. Photo please. 5765 ✉

Successful DDS—Male, 44, trim, fit, GQ type, handsome, affluent, not religious but spiritual, seeks an entrancing, vivacious senorita, 30s, for commitment, laughter, caring and sharing. Photo. 9956 ✉

Elegant, Corporate—Single black female, nonsmoker, seeks distinguished, successful, single white male, nonsmoker, 45-55, secure intellectually, emotionally - for solo relationship. Photo. 5763 ✉

Woodward Seeking Bernstein—Pretty Jewish female, 29, journalist - confident, bright, witty - seeks outgoing, kind professional gent, 28-36, to be kindred spirit. Interests range from travel and theater, to movies and museums, to basketball and ballet. Note/photo appreciated. 9667 ✉

Healthy, Vivacious, Stunning—5'6", brunette businesswoman - looking for a successful, passionate dragon slayer, 38-50. Note/photo/phone. 9951 ✉

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STRICTLY PERSONALS

In This World—Of ordinary people, this classy, shapely, petite, mature blond professional seeks energetic, nonsmoking, established gentleman, 58 plus, for ever-expanding life style of diverse interests. Nature lover - wants quality friendship and intimacy. 5242 ✉

Could This Be You?—Good-looking male professional - slim, 6', 50, who enjoys art, restaurants and tennis - seeks that special woman (35-40). She should be caring, attractive, bright, with a love of life - including romance, marriage and family. Note/photo appreciated. 5773 ✉

Adventurous, Attractive, Warm—Outdoorsy, professional Jewish woman, looking for mate who can laugh. Intelligence and generosity of spirit are also high on my list. Late 30s to 40s preferred. 3125 ✉ ☎

Merge With Me—Very successful, financially independent investment professional seeks a marriage-minded female who is willing to be an equal partner in the pursuit of happiness. You are athletic and assertive, studious and sexy, bright and beautiful, simply too marvelous for words. You enjoy champagne and sunshine, mountains and museums, ballet and baseball. Your age is not as important as your experience, temperament and willingness to share. I am 41, divorced, no children, Christian, very athletic, tall and slim, and have a city/country life style. Photo is a must. 9964 ✉

Dashing, Daring—Devoid of ideal woman. 31, 5'9", athletic, Jewish, highly successful sports marketing executive - in search of savvy, striving, shapely, striking soul mate. Picture/note/insight. 9953 ✉

Stunning, Charming, Sexy—Extremely bright, successful Jewish attorney, 37, divorced (teenaged children) - seeks an attractive, accomplished, highly intelligent, sincere man (committed to Judaism - level of religion unimportant) to spend the rest of my life with. 3086 ✉

Tall, Blond, Green-Eyed Lady—Surplus beauty, brains, heart and humor - seeks match, 30-45. Too good to be true? You decide. Note/photo. 3142 ✉ ☎

Whimsical, Witty And Wise—Enchanting, artistic Jewish woman, 30, seeks kind, sophisticated, arts-loving, dynamic gentleman for laughter, friendship, romance. Note/photo. 9966 ✉

Dreams Accomplish Great Things!—Fun-loving, natural, down-to-earth, divorced Jewish female, nonsmoker, 37, slim, attractive, wishes for best friend/mate. Looks secondary to a kind heart. This sweet professional mom seeks secure, stable, well-educated professional man for family life. I enjoy tennis, art, photography, movies, travel, pets, country/rock/classical music, non-city living. No drugs. Note/photo please. POB 124, Tappan, NY 10983-0124.

Stunning, Stylish, Tall, Professional—Jewish female, 38, NJ, enjoys NYC, theater, music and travel. Seeks attractive, bright, secure, sincere soul mate for relationship. Photo/note/phone. 9957 ✉

High On Life And Full Of Life—NYC professional woman, 48. Attractive, slim, fit, stylish, bright, easygoing and fun to be with. Enthusiastic about living: culturally, with all that NYC has to offer; socially, with friends; and physically active, traveling the world on some new adventure. Seeks warm, wonderful, bright man, 45-59, nonsmoker, successful and upbeat, who takes joy from his life - for fun, friendship and future. 3108 ✉

Stunning, Long-Haired Blond—Extremely sexy, sensual, sincere Jewish female, 33, with a dancer's body, heart of gold, warm blue-green eyes, seeks handsome, caring, fit, emotionally secure, professional, nonsmoking mensch, 32-42, who has a true sense of values and class - to enjoy life and each other. Note/phone/photo. 9978 ✉

Businessman, Artist And Teacher—Seeks a slim woman, 28-36, to create a loving relationship. I'm 42, 6', slim, nice-looking and Jewish. Photo please. 5790 ✉ ☎

Warm, Pretty Publisher—Seeks 45-plus man who is sober, sane, sexy, smart and available. Photo please. 9958 ✉

Some Enchanted Evening—Affectionate, caring romantic would like to have you in his life. This fun-to-be-with businessman, early 50s, 6'3", 185 lbs, enjoys ballet, stimulating conversation, active sports life style. Nonsmoker. Looking for that one special woman, 40s, with feet on the ground and a zest for life. Handwritten note and photo most appreciated. 9959 ✉

Tall, Good-Looking Guy—Mid 50s, fit, slim, romantic. Likes beaches, antiques, art, music. Looking for a very pretty, fit lady, 40-47, with a good figure, to enjoy life with. Photo. 5771 ✉

Woman With Spirit Of Romance—Adventure and the eclectic, seeks Jewish male counterpart, 38-48. I'm tall, but definitely within reach for the right man. Soft brown hair - eyes to match. Do we match? Let's find out! Note/photo. 3109 ✉

A Real Sweetheart—Bright, warm, pretty professional, 38, progressive Catholic. Seeks thoughtful, intelligent man with a big heart and congenial nature, interested in marriage and family. 5797 ✉ ☎

CT Renaissance Woman—Very attractive/feminine, sophisticated, world traveler, intelligent, strong, upbeat, caring and romantic, with adventurous spirit. Seeking successful, self-assured, CT/NY man over 50 to enjoy life with. 5780 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 5793 ✉

Open Heart And Mind—Attractive, slim female, professional at international nonprofit, 31, with Ivy degree and a JD, seeks affectionate, intelligent, fit man of integrity, 30-40, with a good heart and an adventurous spirit, as partner for life. Any race or religion is okay, but please don't smoke! Photo appreciated. 3111 ✉

You're The Man For Me—If you are attractive, intelligent, sophisticated, caring and romantic, 55-65. I am a widow with all the above attributes and a lot more to offer. Photo and bio. 3113 ✉

Artistic, Energetic, 38—With sultry looks - seeks hip, regular type guy. 9971 ✉

Tall, Handsome, Fit—White professional, late 30s, seeks fit, pretty Latin female, 22-32, for laughter, romance and more. Note/photo a necessity. 3114 ✉

Very Pretty Redhead—Great sense of humor, corporate sales rep, very youthful - only 500-plus months, loves life. Seeks playmate who's a witty, sexy, solvent,, single Jewish man, 40s-50s. 9974 ✉ ☎

Good-Looking Jewish Attorney—6'1", 38, seeks beautiful (inside and out), slender Jewish lady, low 20s to low 30s. Down-to-earth attitude, great sense of humor and recent photo a must. 3117 ✉

Very Attractive TV Exec—Broadcast news by day, Carnegie, MOMA, the Met by night. Slender, athletic lady seeks male counterpart, 40s-50s. 5759 ✉

A Very Special Woman—Stunning, smart, elegant Jewish 32-year-old, 5'6", financially secure, seeks 33-43, above-average, bright, successful and romantic gentleman. Photo and note. 9975 ✉

Exotic Good Looks—Blond, green eyes, slim, caring, 35, Jewish female, fashion industry; has designs for successful, creative, upbeat risk taker... Photo. 5791 ✉ ☎

Attractive Woman—Seeks professional Jewish man, nonsmoker, 52-62, to share theater, beach, boating, Yankees. 9980 ✉

Attractive, Slim Jewish MBA—30, intelligent. Seeks balance with handsome, unselfish professional male, to 38 - to build a future with. Note and photo. 5788 ✉

Very Attractive, Warm Jewish Female—With a bit of everything, seeks tall, sweet, educated, nonreligious Jewish man, 45-60, for right match. 3127 ✉

Magical, Warm, Sensitive—In-shape, playful male psychotherapist, 49 - interests in holistic healing, Eastern spirituality. Welcomes affectionate, vulnerable, slim woman, 26-42. Photo. NJ, NY. 3141 ✉

Successful Artist—31, positive attitude, passionate, affectionate, travels often, interested in high and low art, loves museums and movies, loves New York. Seeks successful, independent female, approximately 23-31, with similar interests, affectionate, self-confident, intelligent, creative. No smoking or drugs. Send letter and photo. 3137 ✉

Rescue Me From My "In" Box—38-year-old, attractive, financially secure executive, marketing maven, seeks single white male. Must be financially secure and successful in life. If you are the man who can get me out of the office for romantic dinners, beach weekends...not only have you found your match, but my staff will reward you. I'd love to see your smile, so please send me your picture with a short note and phone number. 5792 ✉

Romantic, Kind MD—38, Jewish, from Central NJ, who is successful, handsome and athletic, enjoys theater, sports, dining and dancing - seeks warm-hearted, attractive, intelligent Jewish female who is marriage-minded and interested in family, and would not mind relocating to central NJ. Note and photo appreciated. 3129 ✉

Sweet, Sincere And Sometimes Silly—34, single Jewish female, CPA/MBA. I promise to make you smile if you are a warm, caring, down-to-earth male who is hoping to meet someone special. 3130 ✉

Very Considerate—Multifaceted, very attractive (honest), youthful businessman, early 50s. Me: zestful, confident, daring, funny, with a positive outlook. You are really good-looking, slim, sexy lady, 40s - upbeat, unselfish and bright, passionate, classy but real, adventuresome, stable. Recent photo required. 3131 ✉

Model Type—Jewish woman, vibrant, elegant, educated, cultured upscale lifestyle - compatible accomplished man in 60s to share the best of times can reply. 5795 ✉

Man With Sense Of Humor Wanted—By caring, attractive blue-eyed blond, 5'5", who seeks self-assured man, about 45-55. If you are semi-retired, so am I. Let's travel, golf, ski, tennis, sail or go to Lincoln Center. Photo and phone. 9945 ✉

Make My Day—Single Jewish male, 29, 5'5", attorney, seeks emotionally healthy, intelligent and warm, professional, single Jewish female, 24-31, for a lifetime of laughter and love. 3119 ✉ ☎

Gay Female—30, super blond looks, educated, strong sense of self, with Reebok mentality, seeks feminine better half. Note/photo/phone. 3134 ✉

Attractive, Vivacious, Successful?—Trim female exec, 35, seeks fun-loving Christian man (to mid 50s) for lasting relationship. Business exec or professional preferred. Photo appreciated. 3135 ✉

Winnie The Pooh Bear:—Come out of hibernation and join this professional woman, 34, and her dog, for fun, frolic and future. Jar of honey and meals are waiting. Traditional Sabbath observer. 3136 ✉

Stunning, Successful, Slim Redhead—Health-conscious woman, who enjoys indoor movies and outdoor hikes, seeks a fit, creative professional, 38-48, with a sense of style and humor. Photo/note. 5796 ✉

As Brevity Is The Soul Of Wit—Wonderful woman, 40s, seeks wonderful man. 3043 ✉

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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NY Contemporary League's Kick-Off Bash at Wunderbar, 27 W 20 St, May 14th, $35. Join NYers, 20-39, 7-10 PM. Open Bar, Buffet, Dancing; Benefits United Cerebral Palsy of NYC. **212-683-6700**

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STRICTLY PERSONALS

Successful Entrepreneur—White male, 33, 6'2", 185, handsome, fit, happy, healthy and financially secure. Looking for a woman who is tall, beautiful, 26-34. She must be sharp, confident, secure and open to an honest relationship. Photo/note please. 3140 ✉

Successful Manhattan Guy—Seeks vivacious Christian gal, 26-36, who is spontaneous enough to join in a jog in Central Park or a walk on Jones Beach, and enjoys the precision of a backhand on the tennis court. Photo/note. 5803 ✉

Beautiful, Feminine—40, slim - loves puppies, slow dancing, laughter. Seeks male counterpart. Photo. 3123 ✉ ☎

Very Attractive—Slim, warm Jewish female, nonsmoker, professional, 36, never married - enjoys tennis, music, etc. Seeks caring, refined, secure, bright, professional Jewish male who values honesty - nonsmoker, 35-43, 5'8" plus, no children. Photo/phone/note. 5648 ✉

Corporate Outers, Sexy Inners—Ivy grad, 36, 5'6", slim, youthful beauty, witty brunette, bright, countrylike, romantic and expressive. Seeks tall professional man, 35-48, who's articulate, passionate, sharing, expressive...for a lifetime of adventure and love. Phone/note. 5801 ✉ ☎

Feminist Babe—Smart, attractive professional woman, 38, seeks attractive man with spunk. 9952 ✉

Pretty Manhattan MD—45, slim, youthful Irish looks. Seeks a great, smart, professional/CEO man with a positive attitude. I enjoy downtown life, LI summers, jazz and theater. Note/photo/phone. 3100 ✉

Financial Editor—Woman, 40, elegant, verbal, spirited, outdoorsy, Midwestern upbringing, Oxbridge education - seeks warm, witty, articulate man for marriage/family. Photo appreciated. 9967 ✉

Newspaper Executive—Handsome upstate Italian, 26, seeks smart, attractive female, 23-34, for laughter, love and friendship. I like skiing, hiking, movies and weekend escapes. Note/photo/phone, please. 5758 ✉

Politically Incorrect—Warm, intense man, 31, seeks capable woman with an engaging smile and a serious mind. Ayn Rand admirer a plus. 9962 ✉

Dear Divorced Jewish Dad—Ready To start anew? So is this youthful, slim, shapely, 49, professional Jewish female. You should be 45-55, honest, caring, warm, and wanting to share love and interests. Let's connect. Photo. 5766✉☎

Playful, Spirited Female—32, VP, ad pro - likes music, travel, Berkshires, dancing - attractive, Rubenesque woman... Seeks warm, optimistic, successful man, 30-40, for the real thing. 5802 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 737

BY MARY ANN MADDEN

> As soon as he stepped into the dingy lobby, she knew he was not legit. He looked too good. Too hip for the room. She thought about killing him and how it would be. Easy. Kind of a waste, but easy.
>
> "Sharon Mooser has to be your real name," said O'Malley. "I mean, who would make that up?" He took a gulp of his coffee and looked over the stained documents on his blotter. Sharon stared at the desk. "Gee," she thought, "a penholder. I wonder if he knows what it's for." O'Malley lit a cigar. "Says here you do investigations. That a joke or what?"

Above, summer mystery reading (you got me on the go). Competitors are invited to invent the opening lines of fiction *noir*.

Results of Competition 734, in which you were asked to invent kamikaze TV pilots.

Report: Totally captivating. Totally. Have you *seen* the actual network lineups? Yours are first-rate. We hope to package, produce, and/or star in each. Thank you for your continued mezzanine sale. Please check out the Titles Only. Oh, Jerry, let's not ask for the moon, we have the penmanship.

First Prizes of two-year subscriptions to "New York" to:

CLARA BARTON, FINK—Disgruntled Red Cross worker blows the whistle on high-living United Way execs.
Donald Sommers, Oakland Park, Fla.

THE SILENCE OF THE LAMBS—Embarrassed by a social gaffe, Charles shuts himself in the attic. Mary develops writer's block after Mother's "mishap."
Chris Doyle, Burke, Va.

ABEL WAS I—Manhattan doctor returns to practice after a sex change. Bea Arthur as Abel/Regina.
Bruce Karp, Hackensack, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

SOX POPULI—America's mallgoers lift their trouser legs to display hosiery for the roving mini-cam.
Terry Zheutlin, Chicago, Ill.

AMBIHOTEP JONES—American archaeologist becomes king of Egypt and can rule with either hand.
The 400 Group, Beachwood, Ohio

READ IT AND WEEP—Sally Struthers shares her mail from the chronically depressed.
Eppie Rapport, Shaker Hts., Ohio

And Honorable Mention to:

DOCTOR, LAWYER, INDIAN CHIEF—A Native American graduate of Harvard Medical and Yale Law Schools returns to the reservation to serve his tribe in a variety of ways.
Bernard Sherman, N.Y.C.

SUPPORTING OSCAR—When her husband, Oscar, gets laid off, Mildred takes a factory job.
Richard Fried, Brooklyn

FLY GEAR—Bored with adult fashions, three teenagers open their own boutique at the mall. Jenna Von Oy.
Judith Disla, N.Y.C.

GILDED CAGE—Suzanne Pleshette stars in this drama about a rich woman behind bars.
Jeff Tenzer, N.Y.C.

BAKER'S DOZEN—Thirteen assorted waifs share millionaire Roland Baker's (William Schallert) household.
Carl Wolfson, Spring Valley, N.Y.

DUCHESS COUNTY—An English noblewoman resettles into a quiet country life in upstate New York. Starring Sarah Ferguson.
Lauren C. Tenenbaum, Wantagh, N.Y.

CALIFORNIA SCHEMIN'—Christopher Atkins and Heather Locklear star as two Malibu-based con artists.
Bill Robinson, Green Brook, N.J.

MODEL SQUAD—Starring Christie Brinkley, Linda Evangelista, and Iman as undercover cops fighting a war against fashion ripoffs.
Naomi Freeman, Shaker Hts., Ohio

NIBBLES—Cartoon about a bashful piranha.
Viktor Blume, Sayville, N.Y.

REWRITE, 90210—Peter Scolari is a neurotic but ambitious screenwriter who each week pitches a new feature to a studio.
Patti Scasserra,
Long Beach, Calif.

MUSCLE BOUND—Six yuppies enroll in a health club.
Mark Wolfson, Spring Valley, N.Y.

VET VET—Former Marine, now an animal doctor, and his medical/social lives.
Sloan Berman, Upper Montclair, N.Y.

A DIFFERENT WHIRL—The misadventures of a pair of eccentric dervishes as they dance their way across the United States.
similarly: Stuart Brynien, Brooklyn;
Jan Leighton, N.Y.C.

COME OUT, COME OUT, WHOEVER YOU ARE—Each week a new public figure has his/her sexual preferences revealed.
Trip Plymale, N.Y.C.

WHEEL OF FORTUNE 500—Top CEOs vie for stock options, golden parachutes, and more.
Eloise Weinsteiger, N.Y.C.

DEAR MOM, SEND MONEY—Freshman year in a coed college dorm.
Marilyn Crystal, Scarsdale, N.Y.

THE BOYS OF WINTER—Three widowers move in together. Brian Keith, Wilford Brimley, and Barnard Hughes, with Michael Jeter as Keith's wisecracking father.
Karyn Quackenbush, N.Y.C.
similarly: Sally Levine, Chicago, Ill.

ICH!—Sitcom takes place in a midwestern tropical-fish store.
William Marriott, Athens, Ga.

YOUR TURN, INTERN—Four inner-city med-school dropouts are hired by a top hospital. Tonight, Kim Chee and LaWanda meet with the Surgeon General.
D. Levine, N.Y.C.

MY 300 SONS—Half-hour comedy about a professional sperm donor.
Linda Heneson, N.Y.C.

NO PLACE LIKE HOME—Stars Julia Duffy as an actress who gives up performing to open a home-casting agency for out-of-work ingenues.
Dawn Suvino, N.Y.C.

NINE LIVES—Young marrieds are startled to discover that their dead cat (voice of Jackie Mason) has come back to inhabit the body of their live-in housekeeper.
Bruce A. Kahn, Atlanta, Ga.

KUKLA, FRAN, AND OLLIE—Cartoon series about the arms-sales hearings.
Jeffrey Drexler, Brooklyn

GENTILE ON MY MIND—A Boston Wasp (Glen Campbell) falls in love with a kooky Jewish girl (John Madden).
Michael Edens, Los Angeles, Calif.

HOWARD'S END—Howard Stern keeps retiring from broadcasting.
Susan Harriman, San Francisco, Calif.

PENGUINS—Vertically disadvantaged nuns form a ski team.
Jack Ryan, N.Y.C.

DOUBLE TROUBLE—Twin sisters (Lesley Ann Warren and Lesley-Anne Down) attempt disparate accents and disguises to prove their individuality, yet end up marrying the same man and living in the same building in Cleveland. Rafe: John Fiedler.
Colleen Conway, Marietta, Ga.

DAS KAPITALIST—A former commissar adjusts to life at the Harvard Business School.
Raymond E. Benenson, Niskayuna, N.Y.

CHEEZIT, THE COPTS—Two Egyptian police cadets train at Brooklyn substation.
James Mattson, Coral Gables, Fla.

PITCHING WOO—Minor-league-baseball catcher Woo Chang Lee tries to make it in the show.
Edwin P. Rapport, Shaker Hts., Ohio

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HARD ROCK—Sitcom depicting the lighter side of life in a federal penitentiary.
Jay Tischenkel, Beech Mountain, N.C.

CLIMB EV'RY MOUNTAIN—The professional and personal struggles of a Sherpa family.
David Lerner, N.Y.C.

MISERY LOVES COMPANY—Kathy Bates hosts a talk show.
Dini Machock, Cleveland Hts., Ohio

BELIEVE IT OR DON'T—Jack Palance performs a variety of death-defying feats. Live; 30 min.
Christine M. Alba, Dumont, N.J.

SAYONARA SCARSDALE—American family transferred to Kyoto learns to cope.
Joel F. Crystal, Scarsdale, N.Y.

NARC AND BARK—An undercover policewoman and her drug-sniffing dog fight crime on the beaches of Fort Lauderdale. Suzanne Somers.
E. Stallworth, Willow Grove, Pa.

SPIN DOCTORS—Game show in which surgeons vie for testing labs and Porsches.
M. Sullivan, Cincinnati, Ohio

MONKEY D.E.W.—All-chimp group (Defend Environmental Wilderness) and their unending crusade against avaricious humans. Shelley Long.
C. R. Roberts, Tacoma, Wash.

I LOVE DESI—Hanky-panky between Othello's wife and Iago.
Jacqueline Fogel, Jamaica, N.Y.

MARVIN GARDENS—Groundskeeper at a singles complex can't help but get into the matchmaking business.
Judy Mostowitz, Brooklyn

CHUTZPAH—Alan Dershowitz calls this sitcom based on his memoir "a kind of 'Brooklyn Bridge' without guardrails."
James W. Penha, Staten Island

PRINCE OF A PREZ—The heir to the throne of Great Britain gets elected chief executive of the U.S. while awaiting succession.
David Lane, Yonkers, N.Y.

HONEY, I LOST MY JOB—Reality show.
Laura Shea, N.Y.C.

Titles Only: AMERICA'S FUNNIEST LIFE AND DEATH VIDEOS. HOME HINTS FROM HILLARY. OMERTA 90210. LOST IN POLITICS. DOWNTOWN JERRY BROWN. RESCUE 90210. DAY-OLD PRINCE OF BEL-AIR. NOW, VOYEUR. GOVERNOR MOONBEAM, THE NEXT GENERATION. QUEEN OF CELLBLOCK H. WHO'S THE GOOMBAH? AMERICA'S FUNNIEST HOME ACCIDENTS. BEVERLY HILLS, 90210–8857. And MY DINNER WAS ANDRÉ.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 737, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by May 22. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 22 issue. Out-of-town postmarks are given three days' grace.

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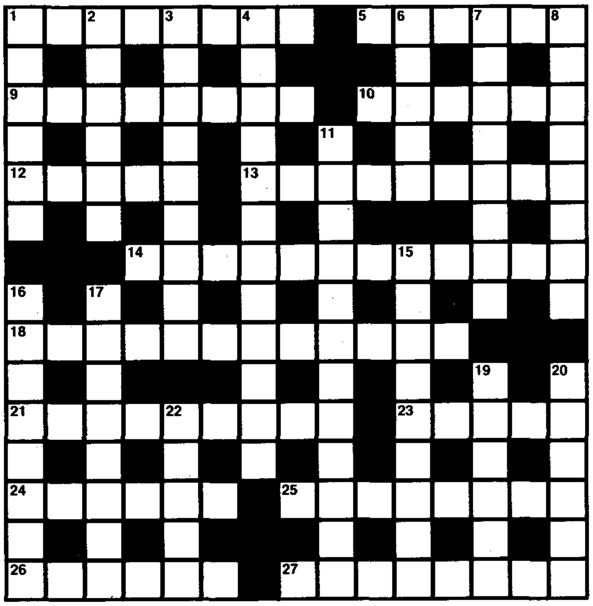
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Compact biscuit. (8)
5 Second-rate blackcurrants in palm-oil. (6)
9 Degree application involving friction leads to thorough defeat. (8)
10 New growth had flourished, thanks to him. (6)
12 A theatrical number. (5)
13 I see a lad tipsy in mid-afternoon—going to the dogs. (9)
14 Expectation throwing it into a panic. (12)
18 For someone with a foot deformity, modified clog is about right. (8, 4)
21 As well as capital, American lawyer needed for prisoner on the rock. (9)
23 Unhappy mother, in reverse order. (5)
24 Runners—very noisy, entertained in boats. (6)
25 Caught in the act—I’ve put in falsified account. (8)
26 Potter about key Scottish town on return trip. (6)
27 Contour line confirmed present around globe. (8)



DOWN

1 Fish-head a more eccentric sort of food. (6)
2 A hurry, on second day, to reach place in Tanzania. (6)
3 Plant punch, having managed to get primitive instincts aroused in the ring. (9)
4 I don’t can meat when it’s befouled. (12)
6 Beat in the ring. (5)
7 Bud ideal for developing into a shrub. (8)
8 Croaking bird-call? (4-4)
11 Pioneers dog-jackets. (5-7)
15 After a fuss, Her Majesty’s sailors at last getting decorations. (9)
16 It’s criminal taking a couple of fools in. (8)
17 Appropriate loan taken out to pay for dental work? (8)
19 Museum for the blind. (6)
20 It goes on record. (6)
22 Leaving almost all the rubbish. (5)

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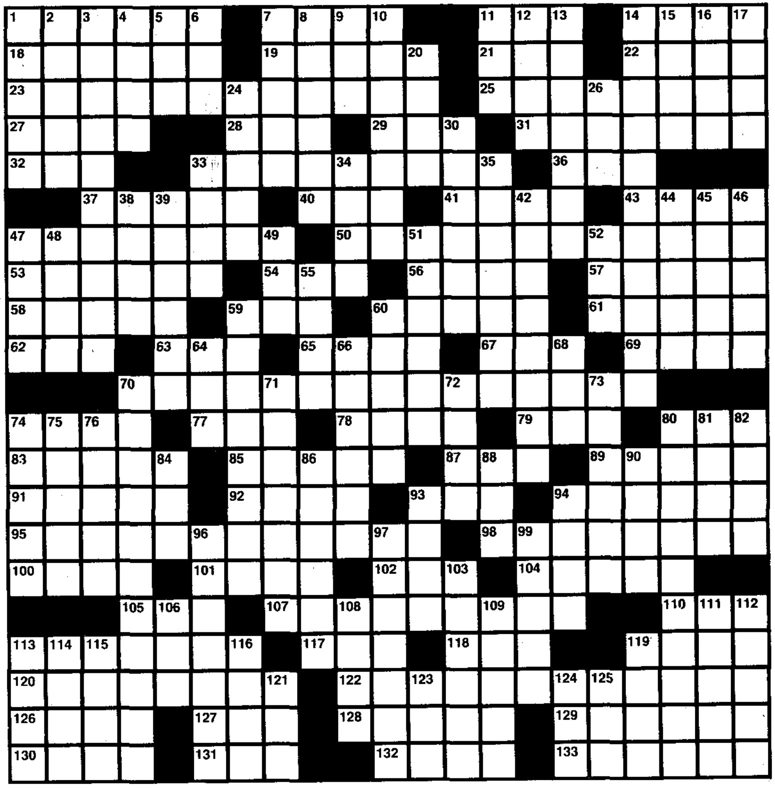
‘GIVE ME A SQUEEZE’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Philippines capital
7 Feeler
11 Dry, as wine
14 Recover from a wound
18 Noah’s landfall
19 Cads
21 Tic-tac-toe loser
22 Olaf’s city
23 Uncountable eons
25 Area’s outside measurement
27 Trueheart of the comics
28 Nebraska Indian
29 U-boat
31 Had a smashup
32 N.Y. clock setting
33 Unexpected explosive
36 John L. Lewis’s union: abbr.
37 Hoodoos
40 Shoebox trio
41 Petticoat
43 Fencing sword
47 Repeated
50 Sailors on commercial vessels
53 Washbowls
54 Seer’s sign
56 Hell, euphemistically
57 End of a Kilmer poem
58 The Donald’s ex
59 Part of RAF
60 Cover girl
61 Gather, in sewing
62 Novel price, once
63 Historic women’s org.
65 Falsifier
67 Life story, abridged
69 —— buco
70 Rita’s “Gilda” song
74 Markham’s digger
77 “Old MacDonald” finale
78 Angled annexes
79 Phys. Ed. locale
80 Restaurant reading
83 Labor —— vincit (labor conquers all)
85 Type of drum
87 ’Bye syllables
89 Grimm villains
91 Microwaved briefly
92 Actress Garr
93 Paddle
94 Educe from a source
95 One-humped desert beast
98 Certain element compounds
100 River near Dunkirk
101 Russian refusal
102 Vitamin-bottle letters
104 Ranch in “Giant”
105 GI tags
107 Deviated from the theme
110 “I —— man with seven wives”
113 Follows, as a sleuth
117 Dernier ——
118 Autograph need
119 Caesar’s 114
120 New York’s finest
122 Kazan film, 1963
126 Poet Lazarus
127 “Norma ——”
128 Paddock sound
129 Casual pants
130 Cannon of the screen
131 Sold out, on B’way
132 Golfer’s pegs
133 As the maximum

DOWN

1 Dull finish
2 Ram of the zodiac
3 “The ——” (’50s quiz show)
4 State flower of Tennessee
5 Get out of town
6 “Don’t Throw Bouquets ——”
7 Snapshot
8 Bacterium requiring oxygen
9 Aloha garland
10 Wall filler
11 Be dripping wet
12 Office VIP
13 Bribable
14 Famed nostalgia tune
15 Lett’s neighbor
16 Opposite of windward
17 Parliament member
20 Speak disparagingly
24 Largest deer
26 “How Dry ——”
30 Walloped
33 Wagers
34 Red Sea republic
35 Sugar pill
38 Poet’s Ireland
39 Coleridge’s pleasure city of Kubla Khan
42 Vague hints
44 City of Light
45 Some OPEC leaders
46 First Spanish month
47 As previously cited, in bks.
48 Rikki-tikki- ——
49 “How —— love thee?”
51 Kind of music
52 Airline to 22-Across
55 Oberon or Haggard
59 Great skill
60 French director Louis
64 Homophone for “eight”
66 European peninsula
68 Hop- —— -thumb
70 Starting point for longitude reckoning
71 Sweetened, in a way
72 Perle the hostess
73 Microscopic creature
74 Cowboy’s greeting
75 Sharif and Bradley
76 Netman John Mc——
80 South-of-the-border city
81 Glacier snow
82 Employs
84 Write a P.S.
86 Cold ocean
88 Rainbow shape
90 Spunk
93 Antique adjective
94 Slave Scott
96 Replies
97 Mirth
99 Sports palace
103 Have ambitions
106 Brother of Grumpy
108 After foie or Mardi
109 Splinter groups
111 A clock does it
112 Skipper’s “stop!”
113 Drove the fast lane
114 Like Mom’s place
115 Mater’s name?
116 Daub
119 Study up
121 Late-style: prefix
123 Anonymous Richard
124 Botanist Gray
125 Become thawed



The clue for 110-Down in last week’s puzzle was incorrect. It should have read “Texas —— M.”

Solutions to last week’s puzzles appear on page 60.

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